THE FLOWER QUEEN;

OR THE

CORONATION OF THE ROSE,

A CANTATA IN TWO PARTS, FOR THE USE OF SINGING CLASSES IN

ACADEMIES, FEMALE SEMINARIES & HIGH SCHOOLS,

ADAPTED ESPECIALLY FOR

Concerts, Anniversaries, or other Festive Occasions, and also for the Social Circle.

BY GEO. F. ROOT,

[illegible] IN PHILADELPHIA FEMALE INSTITUTE, ABBOTT'S COLLEGIATE INSTITUTE, SPINGLER INSTITUTE, INSTITUTION FOR THE BLIND, UNION THEOLOGICAL SEMINARY, EDITOR OF ACADEMY VOCALIST, ETC.

NEW YORK:

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23 PARK ROW.

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POETRY BY MISS FRANCES JANE CROSBY, A GRADUATE OF THE NEW YORK INSTITUTION FOR THE BLIND.

MUSIC COMPOSED BY GEO. F. ROOT,

PROF. OF MUSIC IN RUTGER'S FEMALE INSTITUTE, ABBOTT'S COLLEGIATE INSTITUTION, SPINGLER INSTITUTE, INSTITUTION FOR THE BLIND, UNION THEOLOGICAL SEMINARY; EDITOR OF ACADEMY VOCALIST, ETC.

NEW YORK:

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TO

GEORGE JAMES WEBB, Esq.,

THIS LITTLE WORK

IS MOST RESPECTFULLY AND AFFECTIONATELY DEDICATED,

BY HIS FORMER PUPIL,

THE AUTHOR.

Entered, according to Act of Congress, in the year 1852, by

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ARGUMENT.

The Flowers meet in a secluded dell in the forest, to choose their Queen. A person discontented with the world, seeks, in the same place, retirement from its cares and disappointments. The Flowers tell of love and duty; and the Recluse—learning that, to fill well the station allotted by Providence, is to be happy—resolves to return again to usefulness and contentment among his fellow creatures.

PERSONIFICATIONS.

Recluse.—Baritone, or Mezzo Soprano.
[This part may be taken by the Teacher,]
Rose.—Soprano
Sunflower.—Soprano.
Croeus.—Soprano.
Dahlia.—Soprano.
Heliotrope.—Mezzo Soprano.
Lily.—Mezzo Soprano.

Hollyhock.—Mezzo Soprano.
Japonica.—Contralto.
Violet.—Contralto.
Mignionette.—Contralto.
Tulip.—Contralto.
Nightingale.—Flute, (or other Instrument.)
Semi-Chorus of Heather-bells.
Chorus and Semi-Chorus of all the Flowers.

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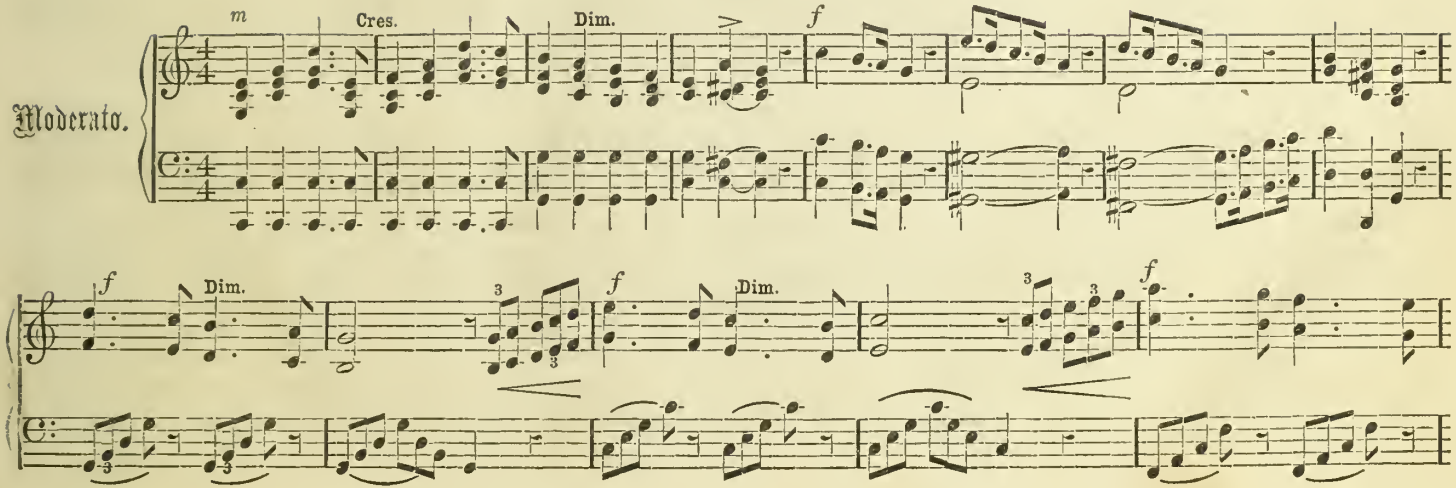
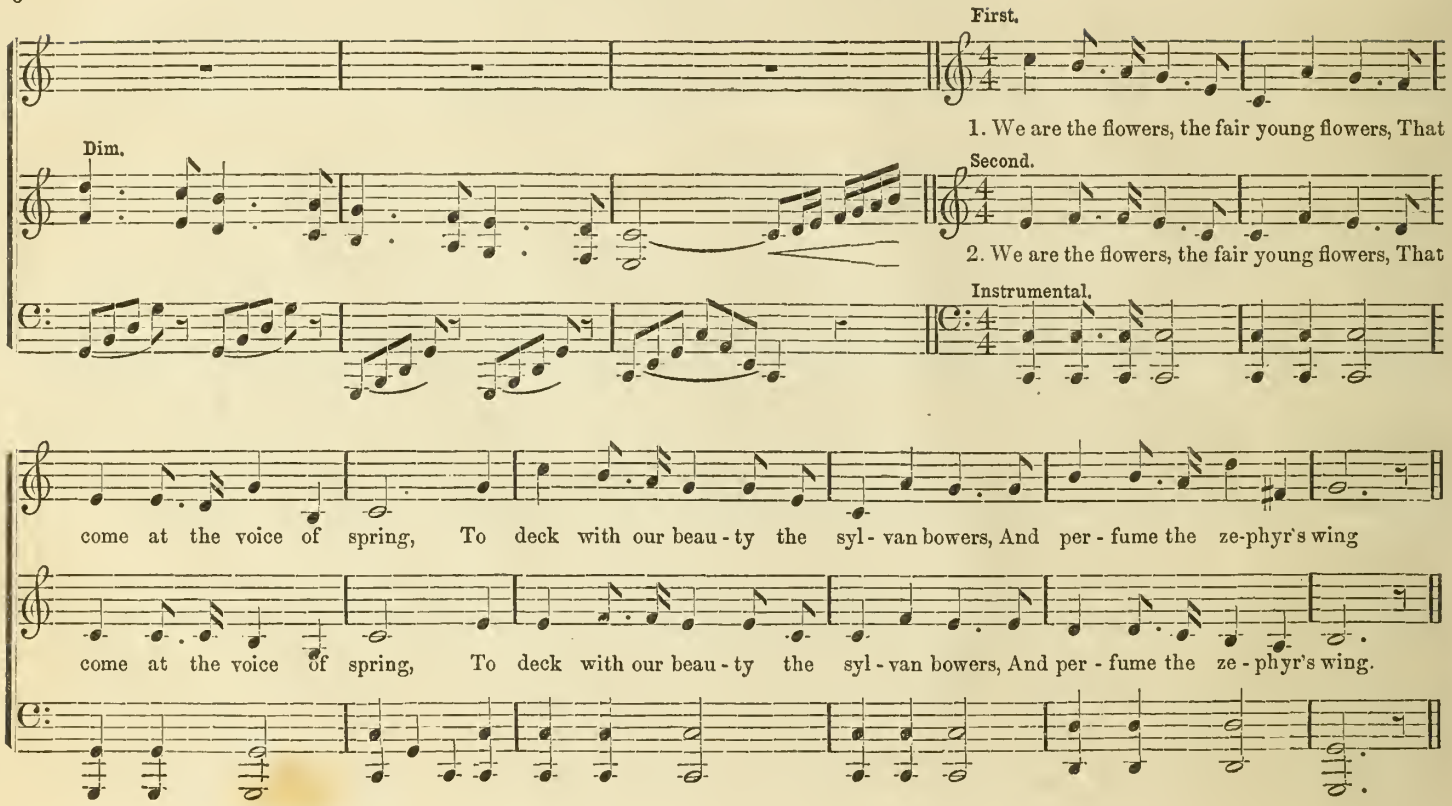
THE FLOWER-QUEEN.

Part First.

No. 1.—INTRODUCTION.



No. 2.—CHORUS OF FLOWERS.



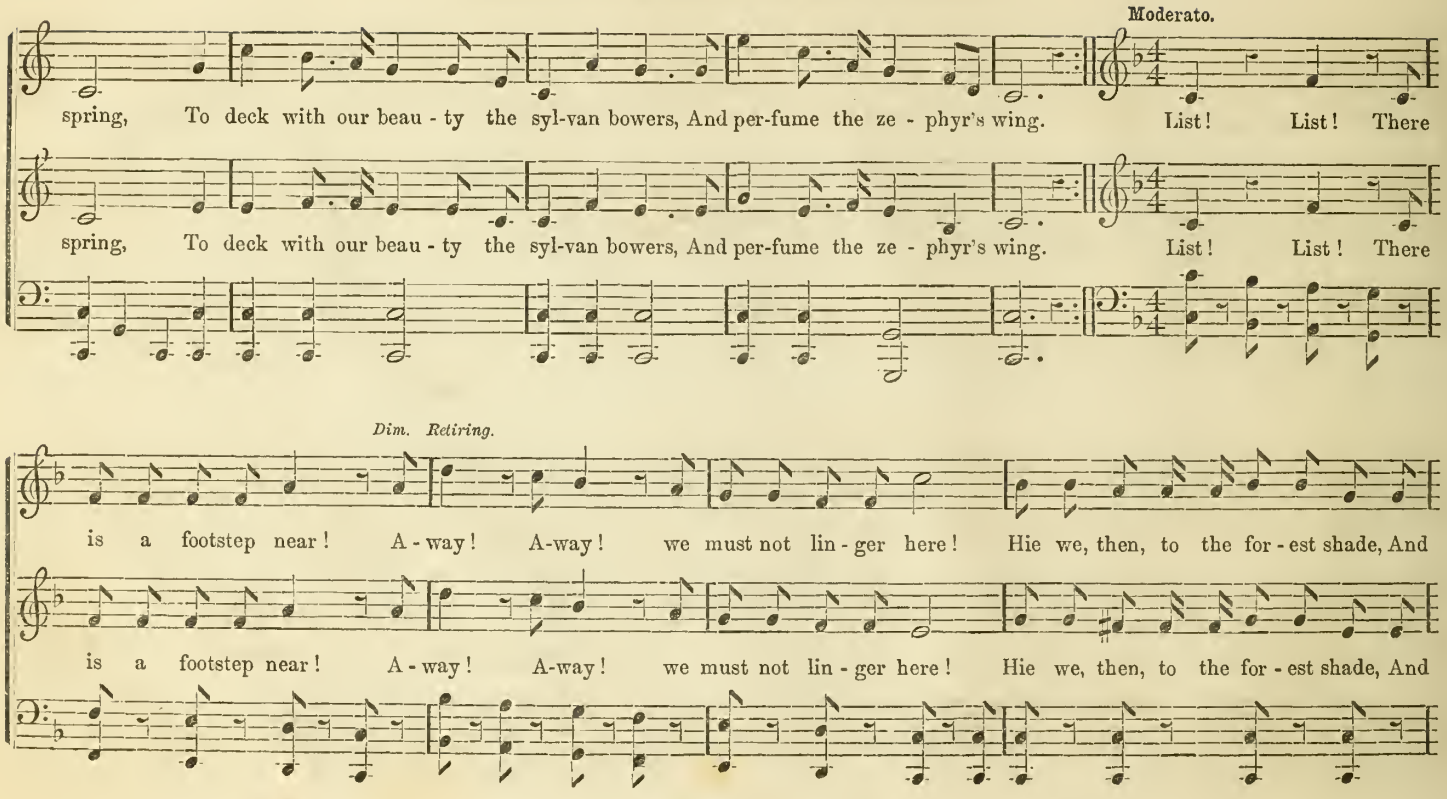
The blush - ing rose and the vi - o - let meek, With the hue of morn on its tim - id cheek, The dai - sy that blooms in the

The mary - gold, dah - lia, and sun - flow - er too, A nd the proud hol-ly - hock with its gau - dy hue, The lil - y whose home is the

Ritenuto.

qui - et dell, The jes-sa-mine sweet, and the heather-bell. We are the flowers, the fair young flowers, That come at the voice of

pensive spot, Where it sighs to the gen - tle for - get-me - not. We are the flowers, the fair young flowers, That come at the voice of


Moderato.
spring, To deck with our beau - ty the syl-van bowers, And per-fume the ze - phyr's wing. List! List! There
spring, To deck with our beau - ty the syl-van bowers, And per-fume the ze - phyr's wing. List! List! There
Dim. Retiring.
is a footstep near! A - way! A-way! we must not lin - ger here! Hie we, then, to the for - est shade, And
is a footstep near! A - way! A-way! we must not lin - ger here! Hie we, then, to the for - est shade, And

hide us all in our qui - et glade; A - way! A - way! A - way!

[*Enter Recluse*]

hide us all in our qui - et glade; A - way! A - way! A - way!

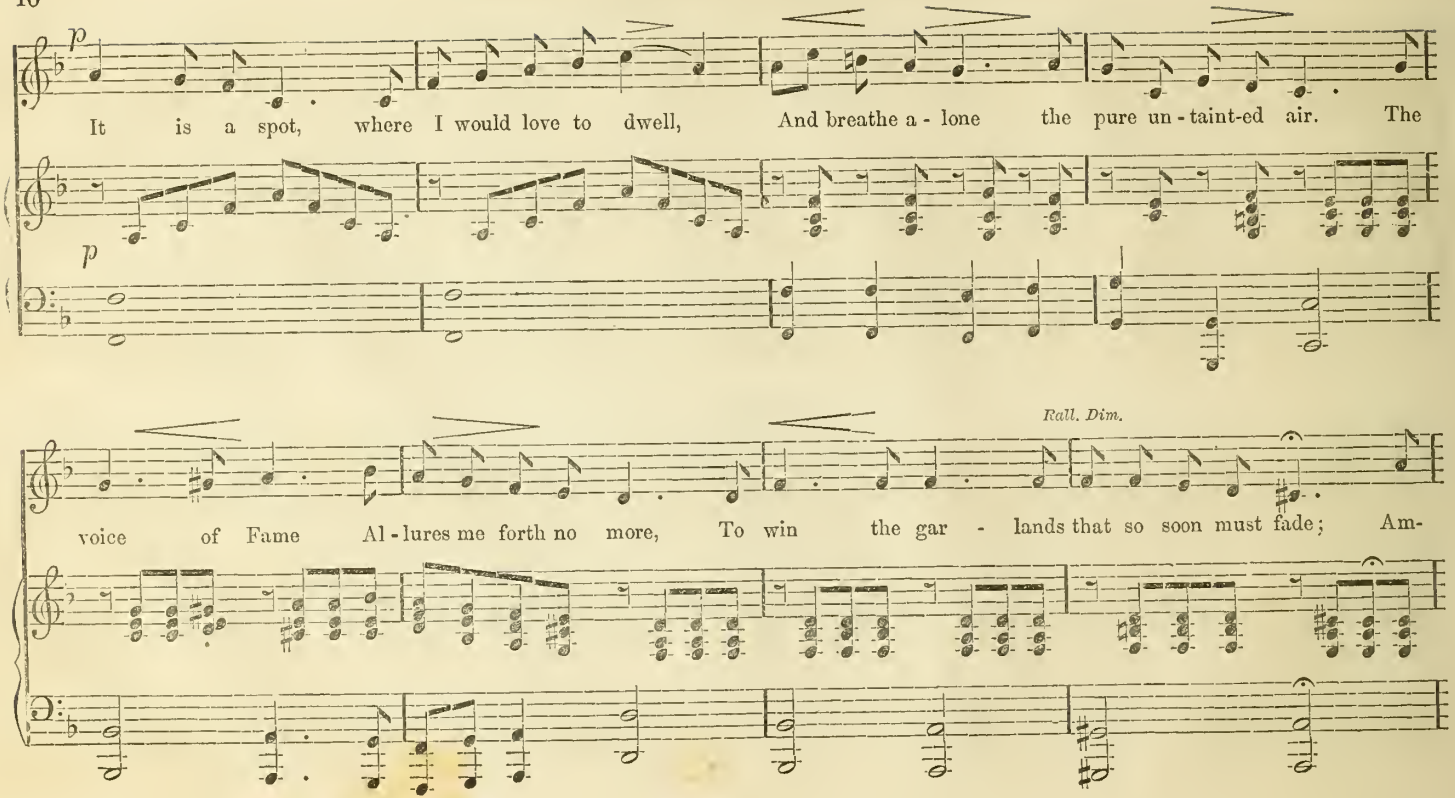
No. 3.—SONG. (Recluse.)

Andante.

p

Here would I rest, with - in this mos - sy cell, Far from the bu - sy scenes of strife and care.

p


p
It is a spot, where I would love to dwell, And breathe a - lone the pure un - taint-ed air. The
p
Rall. Dim.
voice of Fame Al - lures me forth no more, To win the gar - lands that so soon must fade; Am-

f *f*

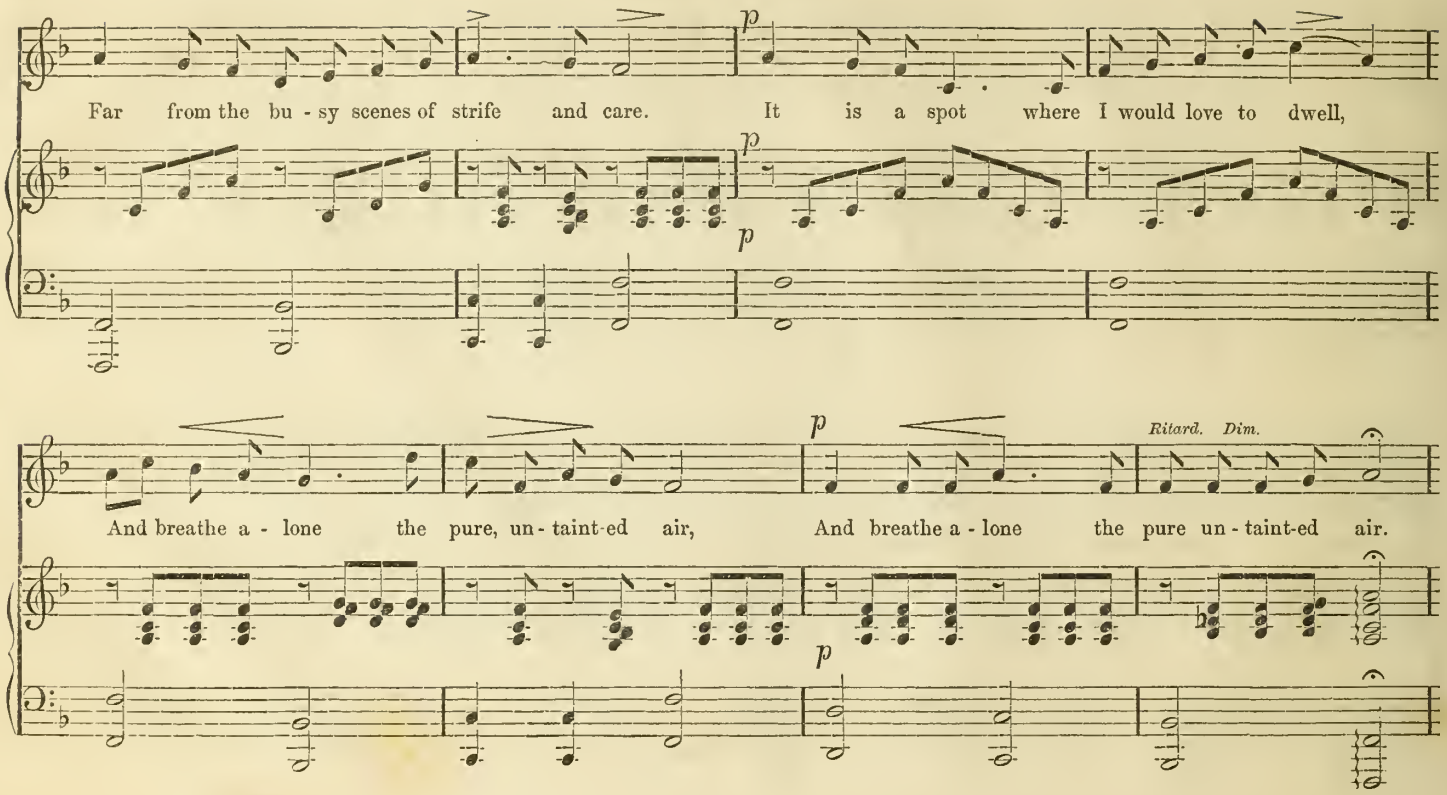
bi - tion's wild as - pir - ing dream is o'er, My wish - es foiled, my eve - ry hope be - trayed;

f

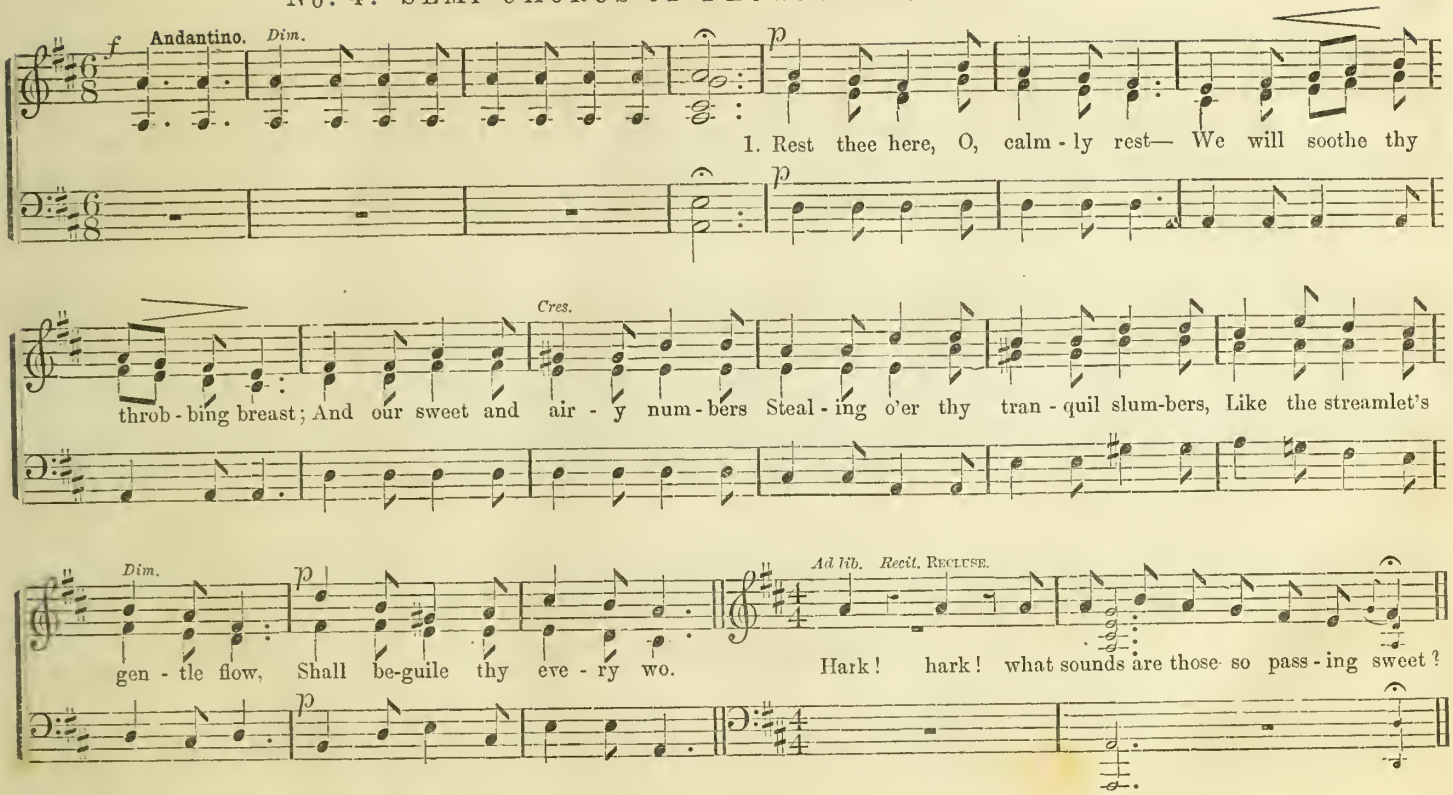
p *Ritard.* *Dim.*

Wea - ried I seek repose be - neath this peace-ful shade: Here would I rest, with - in this mos - sy cell,

p


p
Far from the bu - sy scenes of strife and care. It is a spot where I would love to dwell,
p
p
p
Ritard. Dim.
And breathe a - lone the pure, un - taint-ed air, And breathe a - lone the pure un - taint-ed air.
p

No. 4. SEMI-CHORUS OF FLOWERS. (CONCEALED.)



p *Cres.*

Rest thee here—why shouldst thou roam From our bright and bliss - ful home? While a - mid young blos - som stray - ing,

p

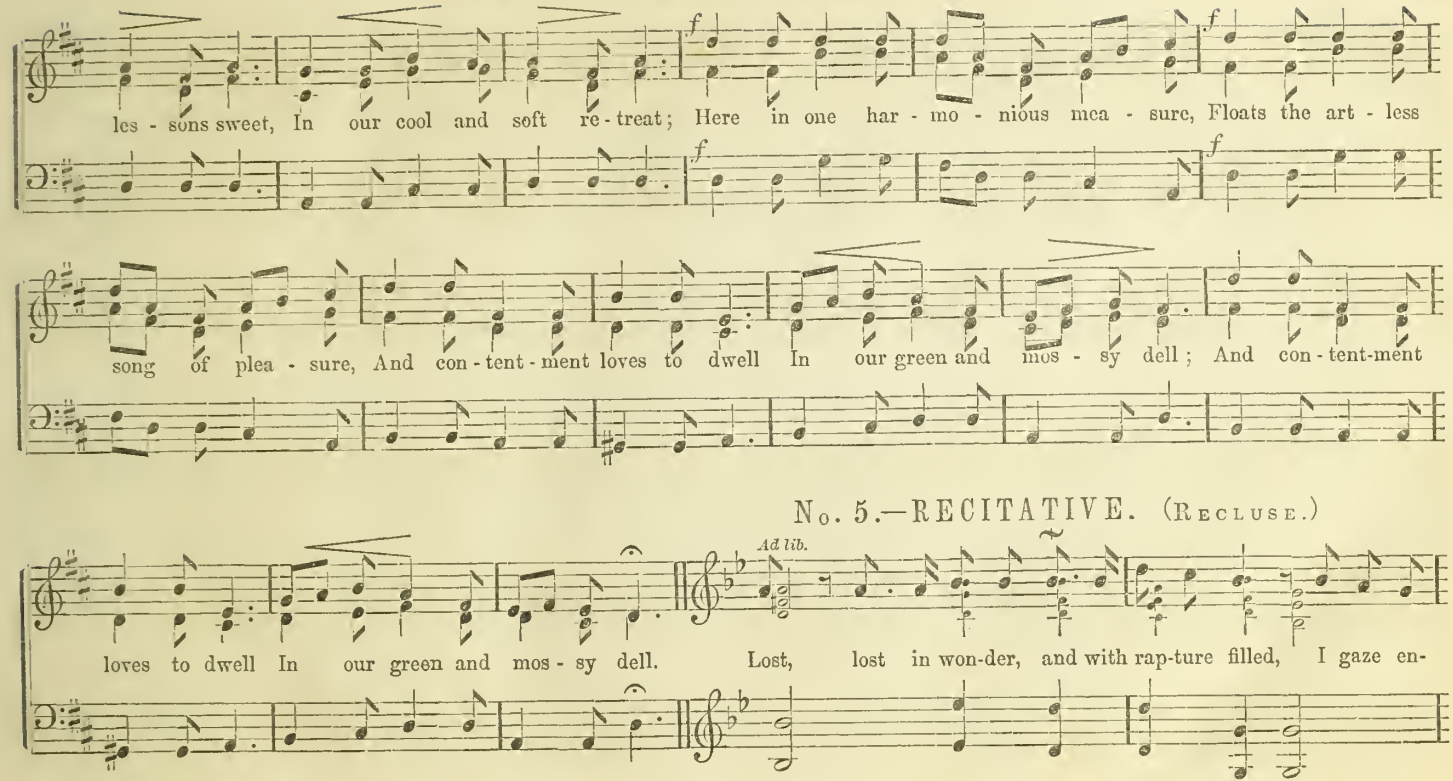
Dim. *p* *Recit.* RECLUSE.

Balm - y gales a - round thee play - ing, Hope thy childhood's hours shall bring, On her light and sport - ive wing. A-

p

Semi-chorus of FLOWERS.

gain their strange, myste-rious tones I hear, Like an - gel voic - es steal - ing on the breeze. We will teach thee



No. 5.—RECITATIVE. (RECLUSE.)

chant-ed, yet no form I see! Tell me, ye dark aisles of the for-est,— Say who dwells within your dark and secret shades.

No. 6.—DUET. (Rose and Lily.)

[*Enter* Rose *and* Lily.]

mp

1. Wouldst thou know what sounds are steal - ing Thro' these fair and ru - ral bowers? 'Tis no an - gel

Moderato.

mp

2. We are Na-ture's art - less minstrels, She hath taught the lays we sing: To the worn and

p *Cres.*

voice that greets thee, But the mu - sic of the flowers: An - gel eyes per - chance are bend - ing O'er our silk - en

p

wea - ry spi - rit, Thoughts of hap - pi - ness we bring; In thine ear we soft - ly whis - per, When the earth is

p

mp *For 2d verse.* *p*

leaves the while Truth and in - no - cence are blend-ing, In our fond and ten - der smile. List thee

mp *p*

lulled to peace. List thee then, for we are tell - ing Of a song that ne'er shall cease, List thee then,

mp *p*

DUET—CONCLUDED.

p *p* *Un poco Rit.*

then, for we are tell - ing Of a song that ne'er shall cease.

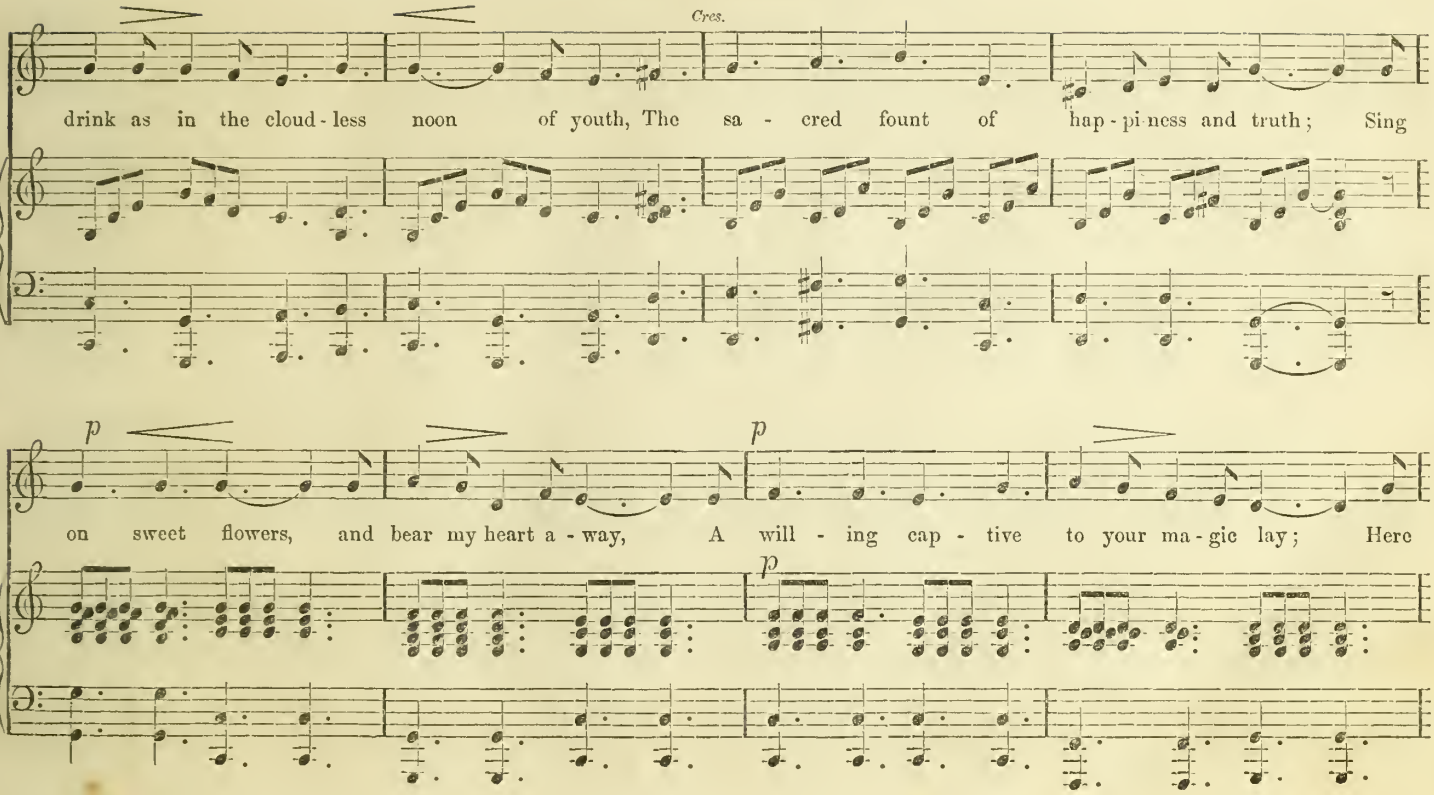
p *p*

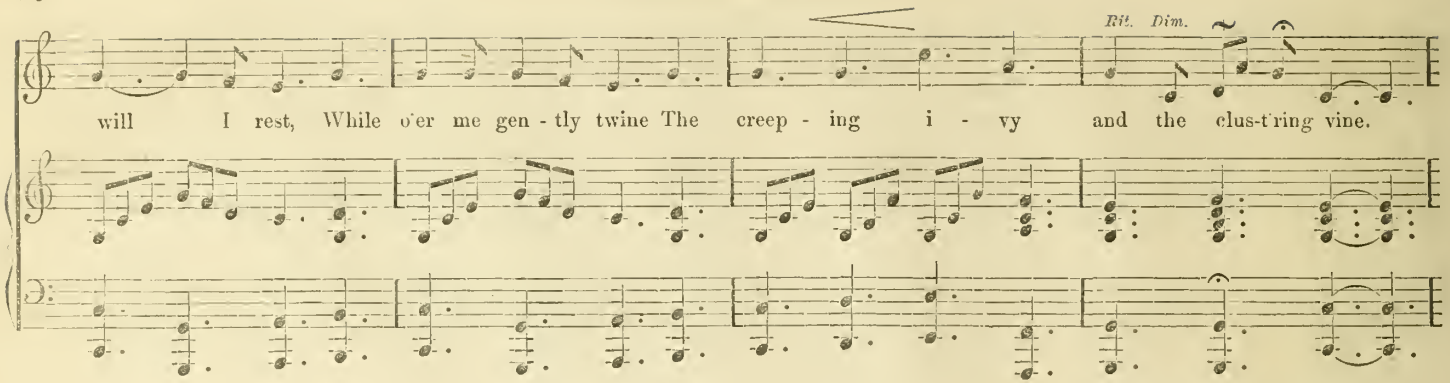
List thee then, for we are tell - ing Of a song, Of a song that ne,er shall cease.

p *p*

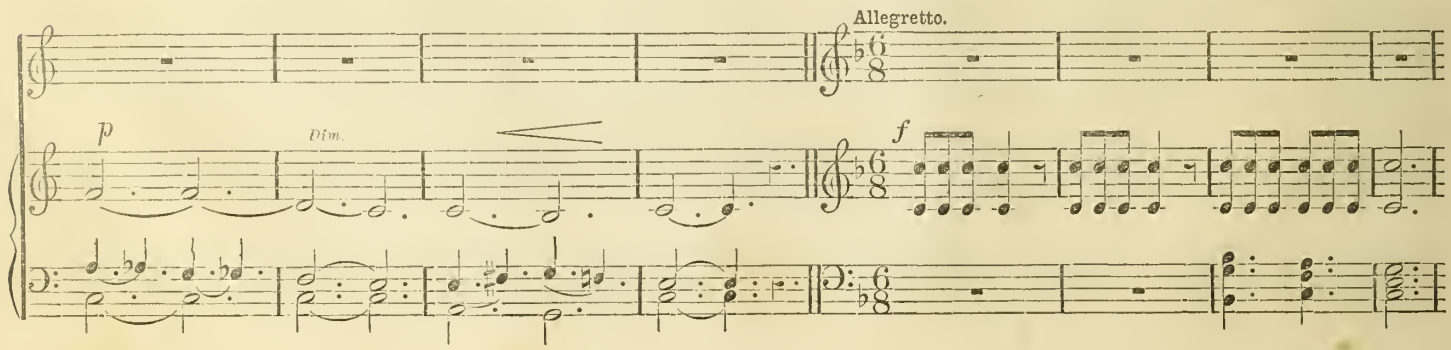
No. 7.—SONG. (Recluse.)

O gen - tle Peace, with thy re-turn-ing ray, How flies the dark and drear - y night a - way! I


Cres.
drink as in the cloud-less noon of youth, The sa - cred fount of hap-pi-ness and truth; Sing
p
p
on sweet flowers, and bear my heart a - way, A will - ing cap - tive to your ma-gic lay; Here
p



No. 8.—CHORUS OF FLOWERS.



f *p*

1. Who shall be queen, Who shall be queen, Who shall be queen of the flowers? The sum-mer is com-ing in
2. Who shall be queen, Who shall be queen, Who shall be queen of the flowers? The fai - ries are dancing o'er

f *p*

3. Who shall be queen, Who shall be queen, Who shall be queen of the flowers? We'll choose from the fair - est that

f *p*

p *f* *p*

beau-ty ar - rayed, And bright bees are humming thro' for - est and glade; O'er hill-top and mountain is mer - ri - ly heard The
mea-dow and grove, And pale stars are glancing like soft eyes of love; Then who shall be queen of our beau-ti - ful throng, To

p *p*

ev - er were seen, And gems of the rar - est shall cir - cle our queen; The morn-ing shall lin - ger the fragrance to sip, Which the

CHORUS OF FLOWERS—CONCLUDED.

For 1st and 2d verses. *For last verse.*

voice of the foun-tain and song of the bird, The voice of the foun-tain and song of the bird.
join in our mirth and a - wake us to song, To join in our mirth and a - wake us to song.

dew-drop hath left on her del - i - cate lip, Which the dew-drop hath left on her - - - - del - i - cate lip.

No. 9.—SOLO (Crocus) AND CHORUS.

Moderato.

mf

I am the first of all the flowers To hail the ope-ning spring; I've

mf

f

Yes: the first in

Chorus and Accomp.

mf

tales of hope for the lone - ly heart, In the sweet perfume I bring. I was the first to rear my head, In this

f

spring. In the sweet perfume,

mf

fair and good-ly land, The first of all the flowers to greet The eyes of the Pil - grim band; And

f

this land, of the Pil - grim

since the first in every clime de - serves the right to reign. The honor of be - ing the queen of flowers may

band. *f* The right to reign.

I not just-ly claim.

The ho - nor of be - ing the queen of flowers May she not just - ly claim.

Maestoso.

Peace false pre - ten - der, dost pre - sume With co-lors rich as mine to vie. Look, look up-on my beauteous bloom, and

Cho. & Accomp.

hang thine head, and close thine eye. My state - ly form I proud-ly rear, When

f *p*

More kind - ly words were bet - ter far.

Cres. *f* *Dim.*

sum - mer skies are beam ing bright, When thou hast closed thy short ca-reer, And day with thee is veiled in night.

Mere

f

And thou wouldst claim our queen to be, Vain flower I treat thy claim with scorn, How

boast - ing is not proof of worth.

could thy sub - jects honor thee Since thou would'st die ere they were born. Since thou would'st die ere they were born.

Since thou would'st die ere they were born.

No. 11.—DUETT (Heliotrope and Mignionette) AND CHORUS.

Andantino e piano.

Tis not in beauty a - lone we may find Pu - ri - ty good-ness and

wis-dom com-bined; Forms that are light-est are first to de - cay, Hues that are brightest fade soon-est a -

way; Gen - tle in man-ner, in tem-per se - rene, These are the beau-ties we ask for our queen; Yes:

CHORUS.

In - no-cence dwells with the hum - ble and meek; There lies the trea - sure—the pearl that we seek.

No. 12.—SOLO (JAPONICA) AND CHORUS.

Moderato.

f Prized by the beau - ti - ful and great, Mine is a peer - less name. *p* Who

p is a peer-less

Cres. *f*

ri - vals me in love - li - ness? Who will dispute my claim? I deck the fair - est

name, *p* her claim: She decks the fair - est

brows of earth, And in the ma - zy dance, the ru - by lip my smile re - turns, And

brows of earth, And in the ma - zy dance, the dance, The ru - by lip her smile re - turns, And

Ad lib.

bright eyes on me glance, And bright eyes on me glance.

f *p*

bright eyes on her glance, her glance, The ru - by lip her smile re - turns, And bright eyes on her glance.

No. 13.—SOLO (Sun-flower) AND CHORUS.

Allegro.

f

Make

Enter Sun-flower.

mp *f* *f*

But who comes here? Who comes here? 'Tis the sun - flower, 'Tis the sun - flower! Hail! hail! hail!

way, ye sil - ly pra - ters all, for me, And know that I a - lone your queen should be.

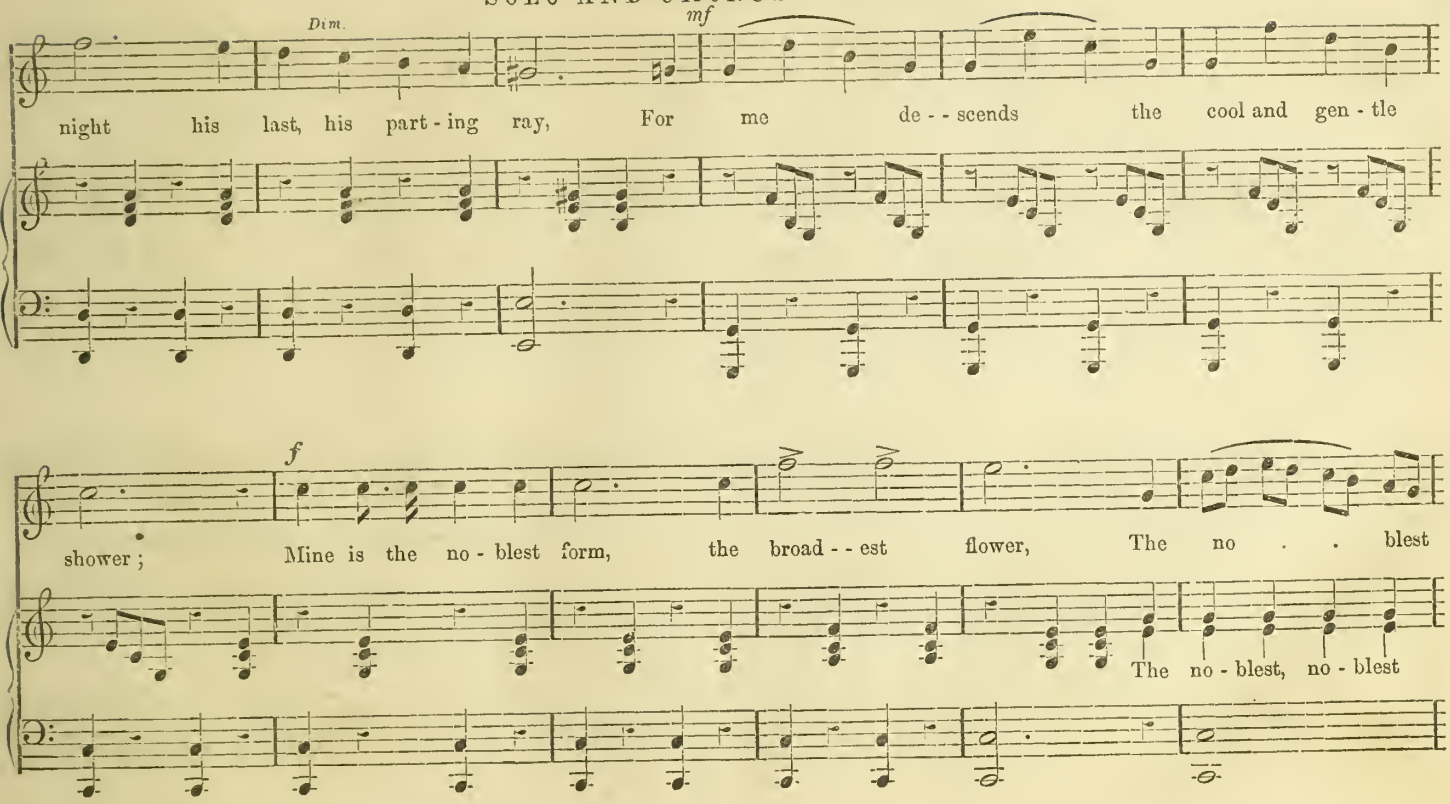
f

Hail! hail! hail! Bom-

p *Cres.* *Dim.* *Cres.*

The gold - en sun looks on me all the day, And gives to me at

bas - tes, ev - er hail!


Dim.
mf
night his last, his part - ing ray, For me de - - scends the cool and gen - tle
f
shower; Mine is the no - blest form, the broad - - est flower, The no . . blest
The no - blest, no - blest

form, The broad - - est flower, the no - - blest form, . . . the

f *p* *f* *p* *f*

form, ho, ho, ho! The broad-est, broad - est flower, ho, ho, ho! The tall - est form, 'tis true, ho, ho, ho! And

mf

broad - - est flower, What need of um-pire, Mine the right to reign, A

Cres.

face the largest, too, ha, ha, ha, ha, ha, ha! O, gen - tle queen!

f

right that holds your boasted ti - - tles vain. Down at my feet, and do o - bei - sance now, And place the co - ro - net up-

mf *Cres.*

on my brow. Down at my feet and do o - - bei - sance now, And place the cor - o - net up-

Down at her feet, ha, ha, ha, ha, ha, ha, ha, hail! hail, hail, hail, O

SOLO AND CHORUS—CONCLUDED.

mp CRES.

on my brow; Down at my feet, and do o - bei - sanee now, And place the cor - o - net up -

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! O gen-tle queen! O gen-tle queen! ha, ha, ha,

gen - tle queen! Down at her feet, ha, ha, ha, ha, ha, ha, ha! hail, hail, hail, hail! O

on my brow.

ha! O gen - tle queen!

gen - tle queen, ha, ha, ha, ha, ha, ha! O gen - tle queen! ha, ha, ha, ha, ha, ha! O gen - tle queen!

No. 13.—CHORUS.

Andante sostenuto.

p

Say where is our fa - vo-rite li - ly, The child of the peace - ful vale, The

Say where is the li - - ly, The child of the vale, That

li - ly that bows so sweet - ly Its head to the laugh-ing gale? Doth the dark-eyed vi - o - let lin - ger Where

bows so sweet - - ly Its head to the gale? Doth the dark-eyed vi - o - let lin - ger Where

p

Cool - ing streams re - pose . . And where is the fairest and dear - est, Our beau - ti - ful blush - ing rose.

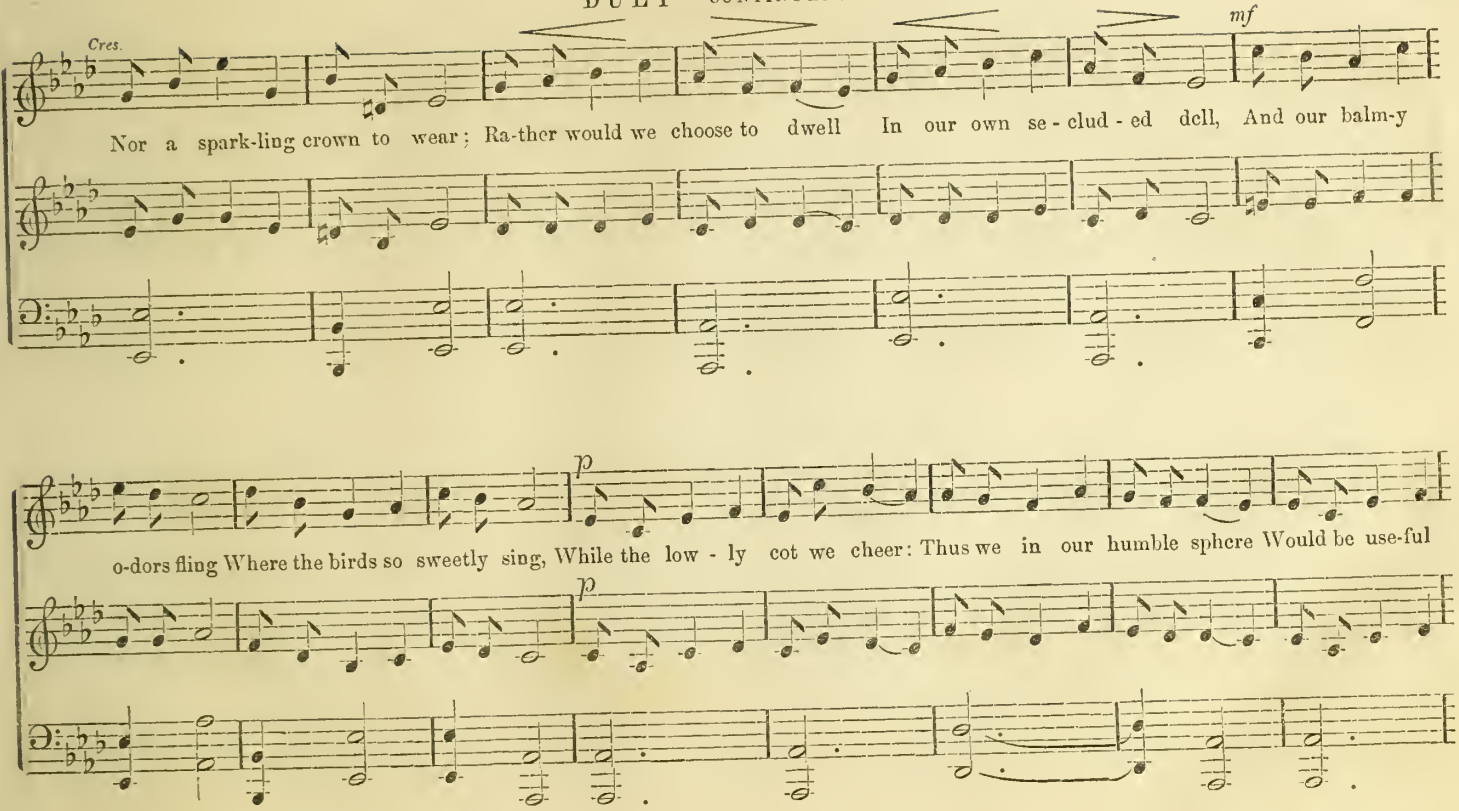
Cool - ing streams re - pose, . . And where is the dear - - est, Our beau - - ti - ful rose,

No. 15.—DUET (Violet and Lily).

Andante e piano.

Sis - ter flow - rets we are here, At your call we now ap - pear, Not to tell of beau-ties rare,

DUET—CONTINUED.



Rit. e dim.

while we may, Till we fade and pass a - way, Till we fade and pass a - way.

p *Dim.*

No. 16.—SOLO (Rose) AND CHORUS.

Lento.

The balm - y o - dors which we bear, And soft - ly breathe o'er all the

earth, The tints our silk - en leaves may wear, We owe to Him who

gave us birth. Then sa - - cred

We owe to Him who gave us birth.

mf

through life's fleet - ing day, We'll keep the charms so kind - ly given; Our

fra - grance when our forms de - cay, Shall waft like in - cense back to

[*Two of the other Solo voices.*]

Heaven shall waft . . . . . Shall waft . . . . . to Heaven. Our fra - grance,

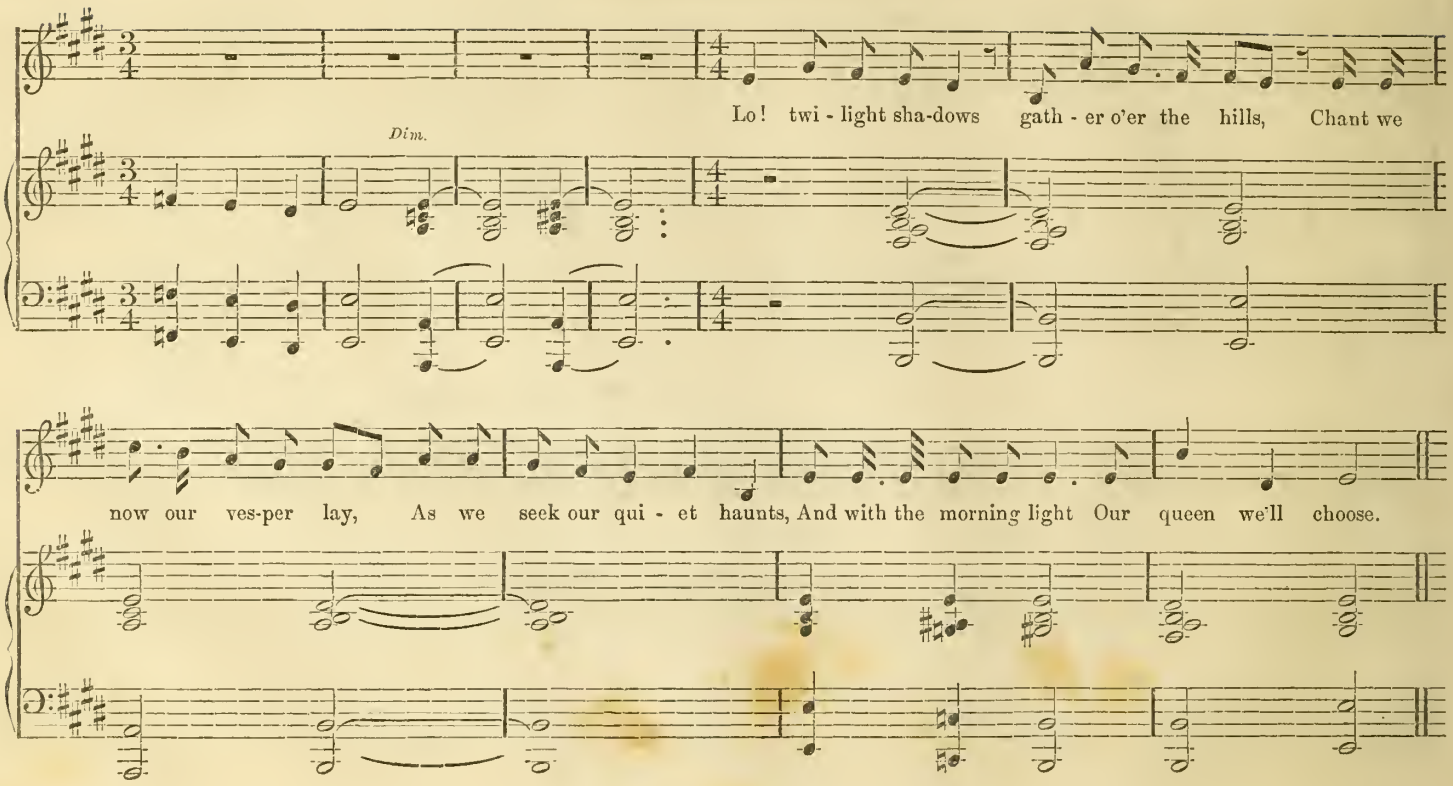
Shall waft like in - - cense back to Heav'n, Shall waft like in - - cense back to Heav'n; Our fragrance, when our

(*Rose.*) Shall waft . . . . . to Heaven.

when our forms de-cay, Shall waft like in . . . . cense back to Heaven.

forms de - cay. Our fra-grance, when our forms decay, Shall waft like in - cense back to Heaven, Shall waft like in - cense back to Heaven.

No. 17. RECIT.—(Tulip.)



No. 18.—CHORUS.

Allegretto e Staccato.

Come, come quick-ly a - way! Soft winds chide our de - lay; Night's call let us o - bey— Come a - way; Night, night,

welcome to thee! Our sleep gen-tle shall be; Come, come, hap - py and free, Come a - way! Hark! hark! soft-ly and clear,

Come a - way! Sweet sounds steal on the ear: Come a - way! Come quick-ly a - way, quick-ly a - way, quickly a-

[*The singers should leave before the chorus closes.*

way! Come, come quick-ly a - way! Soft winds chide our de - lay; Night's call let us o - bey; Come a - way.

Lento.

p *Dim.*

Fold, O night, thy veil a - round us, While our silk - en leaves we close: May the heaven - ly

Fold, O night, thy veil a - round us, While our silk - en leaves we close: May the heaven - ly

p

mf

Power that clothes us, Kind - ly guard our sweet re - pose! Hear our song, O si - lent

Power that clothes us, Kind - ly guard our sweet re - pose, Hear our song, O si - lent

RECLUSE.

Hear their song, their song, O hear their eve - ning

RECLUSE.

night, Hear our song, O si - lent night! Yes; here, in - deed, I

song, Hear their song, their song, O hear their eve - - ning song! [*Song continued above.*]

CHORUS. *p*

Hear our song,

p

Hear our song, O

learn your les - sons pure and sweet, And my heart would ev - er turn, In this calm and dear re-

si - - lent night. Hear our song.

treat, To that heaven - ly hope di - vine, Which God hath kind-ly given, And eve - - ry wish re -

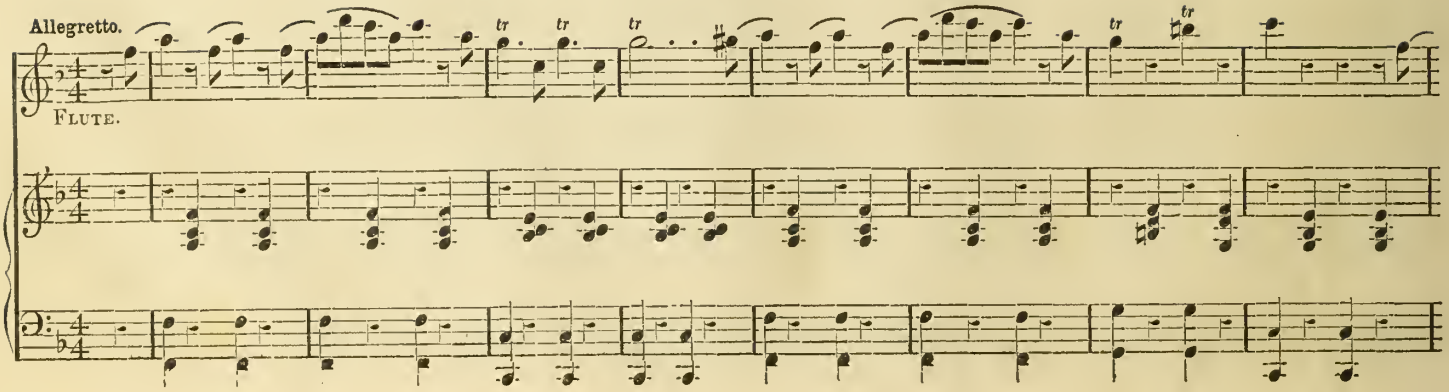
RITARD.

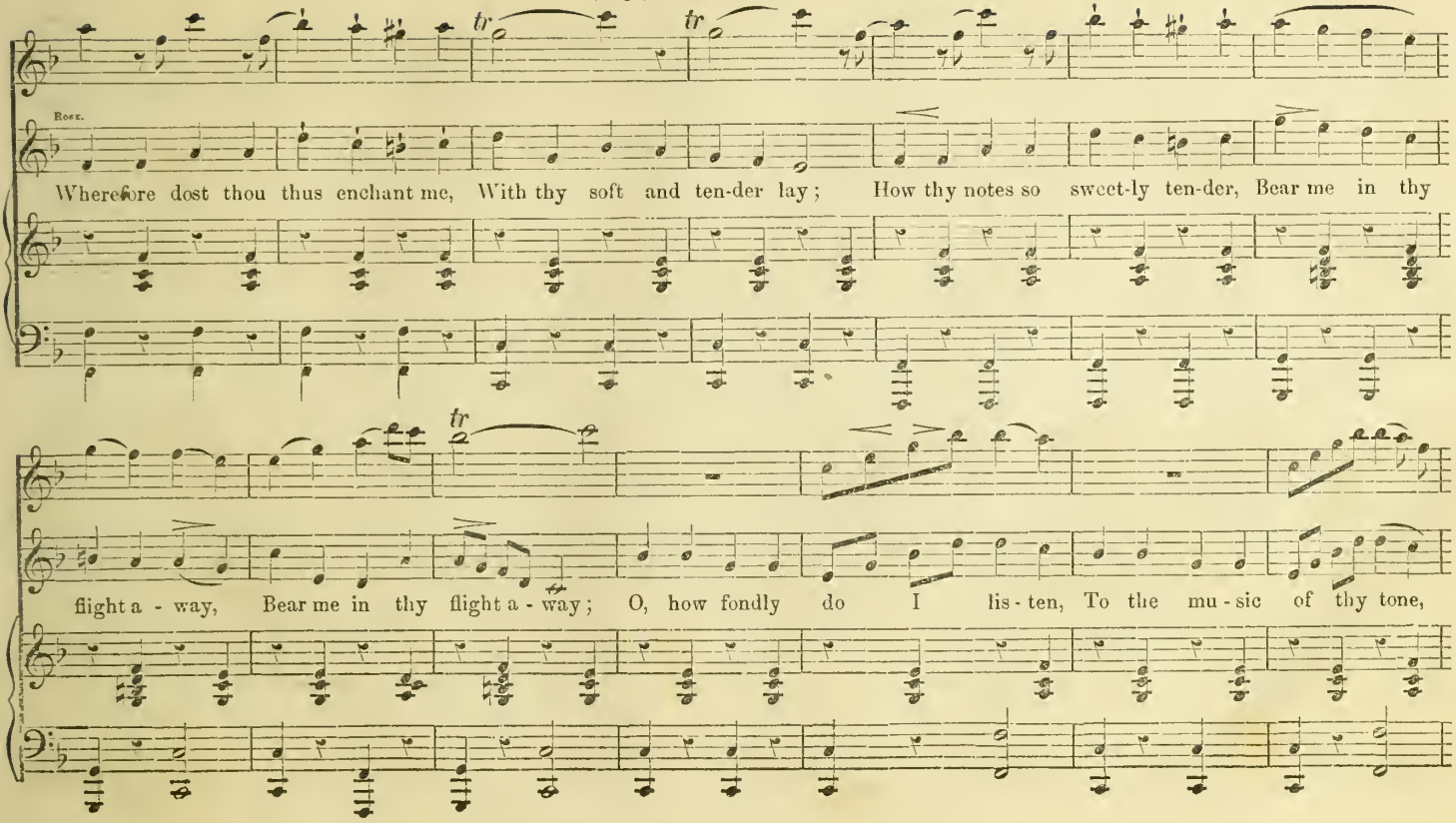
Hear our song, O night. Hear our song, Hear our song.

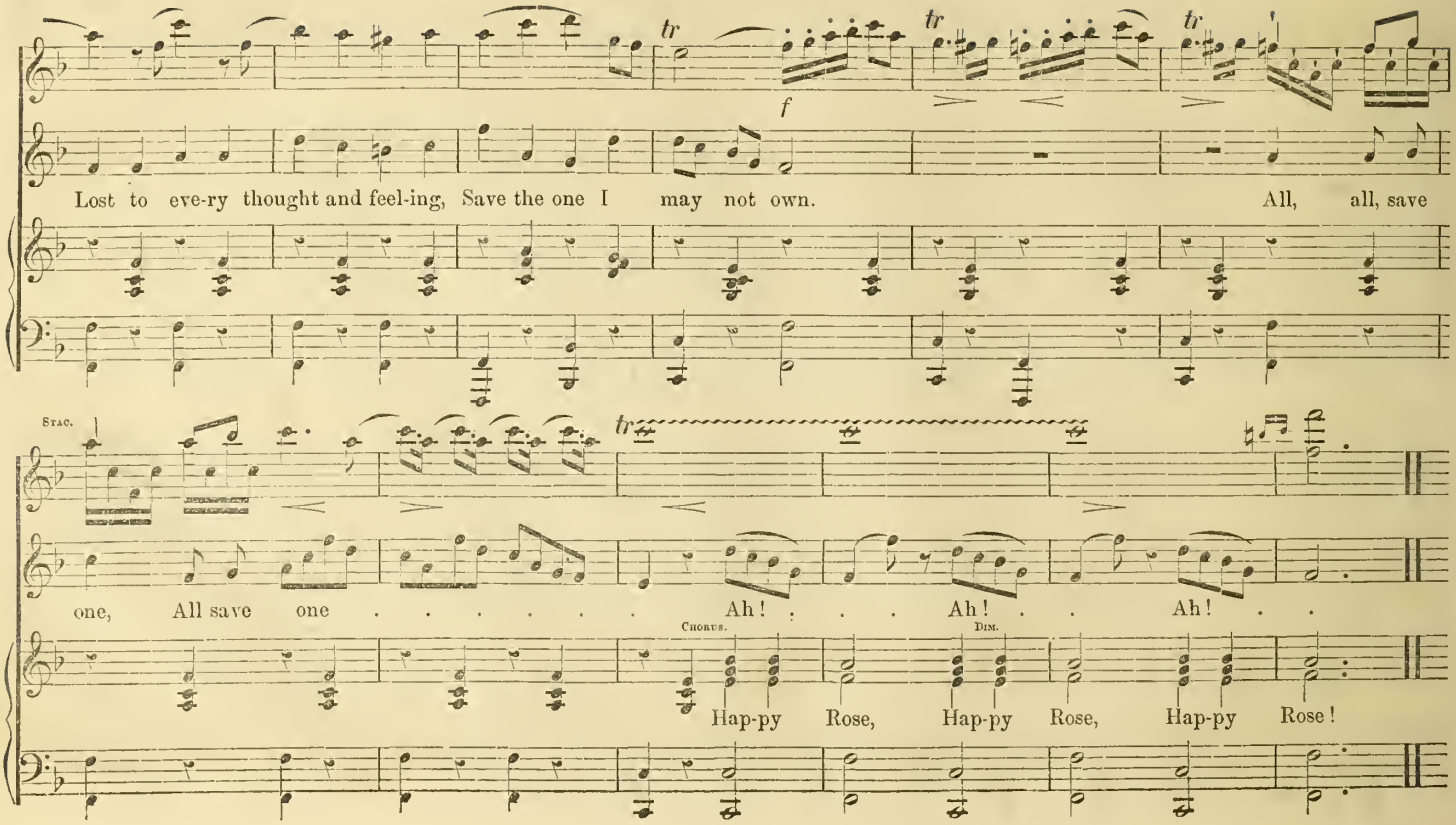
sign to the Ho - ly will of Heaven, O hear our song, O hear our song.

INTERLUDE.

No. 20. DUET—(Nightingale and Rose.)

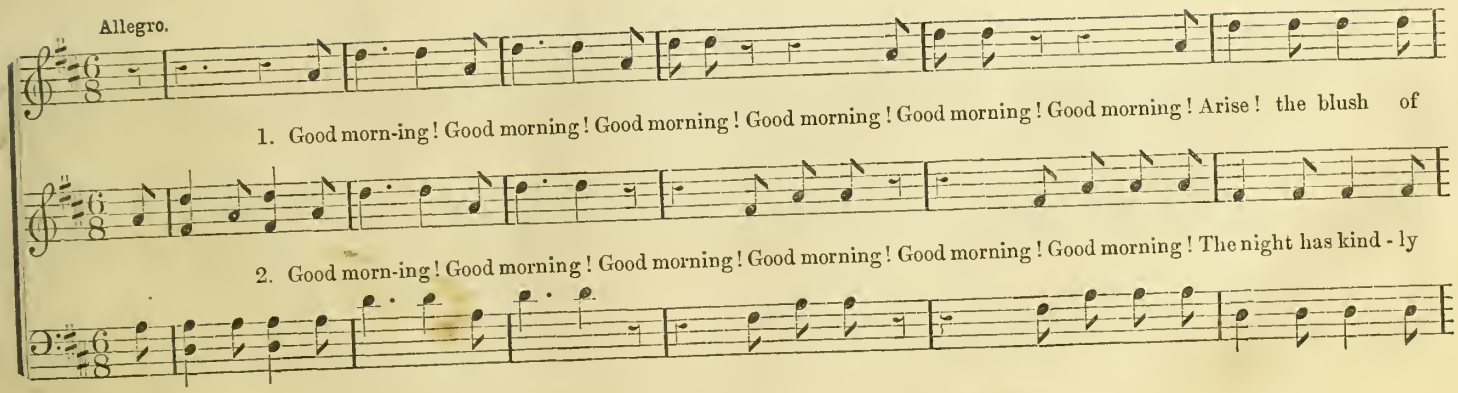



Rosr.
Wherefore dost thou thus enchant me, With thy soft and ten-der lay; How thy notes so sweet-ly ten-der, Bear me in thy
flight a - way, Bear me in thy flight a - way; O, how fondly do I lis - ten, To the mu - sic of thy tone,


tr
f
Lost to eve-ry thought and feel-ing, Save the one I may not own. All, all, save
Stac.
one, All save one . . . . . Ah! . . . Ah! . . Ah! . .
Chorus.
Dim.
Hap-py Rose, Hap-py Rose, Hap-py Rose!

PART SECOND.

No. 21.—CHORUS—(Morning Song.)



morn-ing bright, Now tips the hills with morn-ing light, O come, our sis - ter flow'-rets all, List ye to our mer - ry call, Good

o'er us wept, And watch'd us while we sweet-ly slept, While, grateful for an - o - ther day, Hail we its re - turn - ing ray,

morn-ing! Good morn-ing! Good morn-ing! Good morn - ing.

Good morn-ing! Good morn-ing! Good morning! Good morning! Good morning! Good morn - ing.

The singers should answer to each other, and should not appear until the chorus is commenced.

No. 22.—CHORUS.

Vivace.

f

To the choice, to the choice, While the morn is blush - ing o'er us; Haste to make our

To the choice, while the morn is blush - ing o'er us; Haste to make our

[Hollyhock *interrupts.*]

No. 23.—RECITATIVE AND SONG—(Hollyhock.)

Ad lib.

Soft-ly soft - ly, dear friends! you've quite for - got - ten me An - o - ther proof that sweet sim - pli - ci - ty And re - al

hap - py

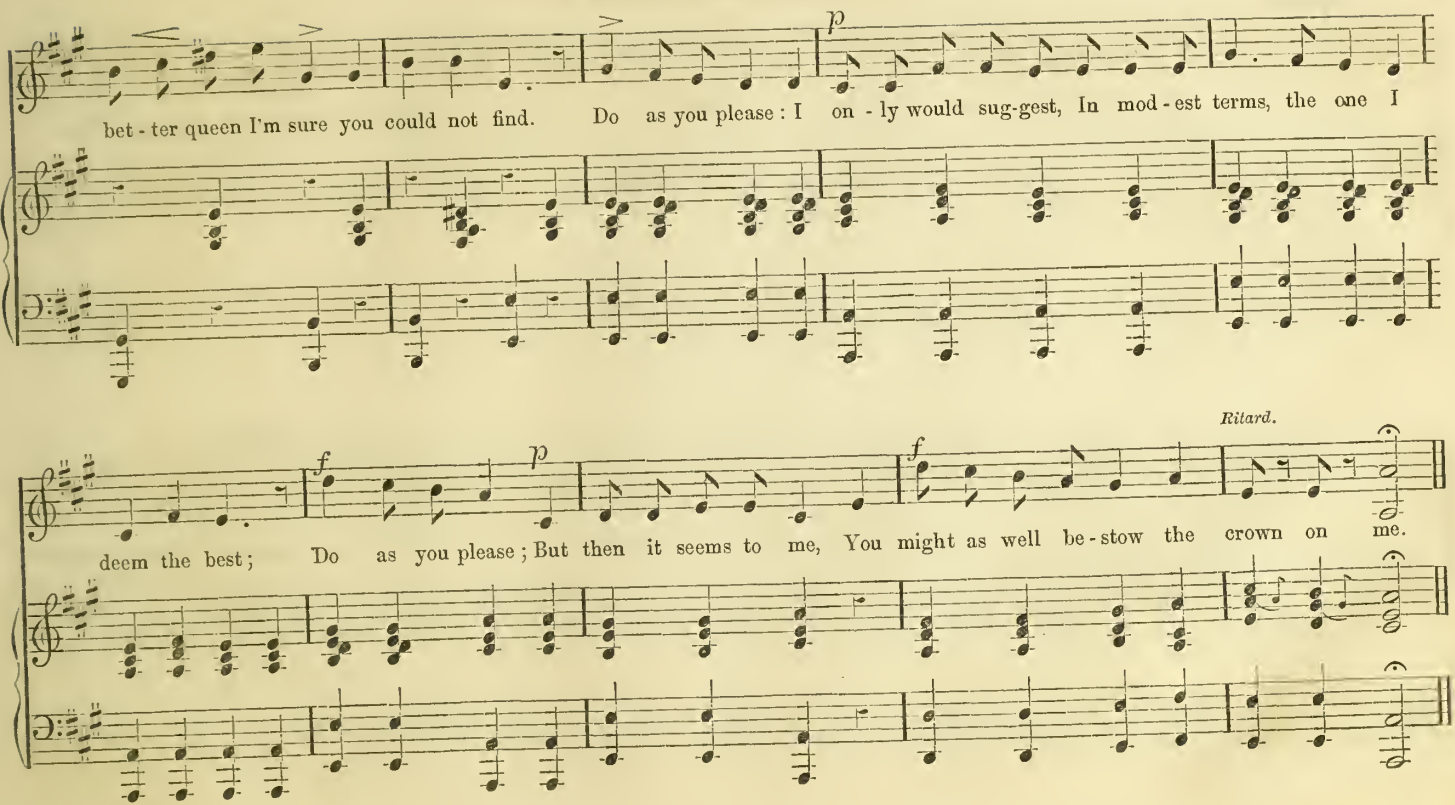
Allegretto.

p

worth too oft a - side are thrown: A truth, I must con - fess, I blush to own. Of course, 'tis need - less

mf *f* *p*

of my - self to tell, Since my su - pe-rior charms you know so well, And real - ly if I now must speak my mind, A


p
bet - ter queen I'm sure you could not find. Do as you please: I on - ly would sug-gest, In mod - est terms, the one I
f
p
f
Ritard.
deem the best; Do as you please; But then it seems to me, You might as well be - stow the crown on me.

No. 24.—SEMI-CHORUS.

Moderato.

mp

We love you all with true sin - cer - i - - - ty, And would to ei - ther wil - ling sub - jects be, Though all a-

Cres. *f*

like our warm-est feel-ings share, Yet one a - lone the co - ro - net must wear.

Allegretto. CHORUS.

Who shall be queen? who shall be queen?

p *Cres.*

Who shall be queen of the flowers? Let yon - der stran - ger now de - cide, And by his judgment we'll a - bide.

No. 25.—SEMI-CHORUS. (All the Aspirants.)

Moderato.

Stran - ger thou hast heard our claim, Wilt thou then our

Stran - ger, thou hast heard our claim, Wilt thou then our

Sovereign name, Humbly we ap - peal to thee, Tell us who our queen shall be?

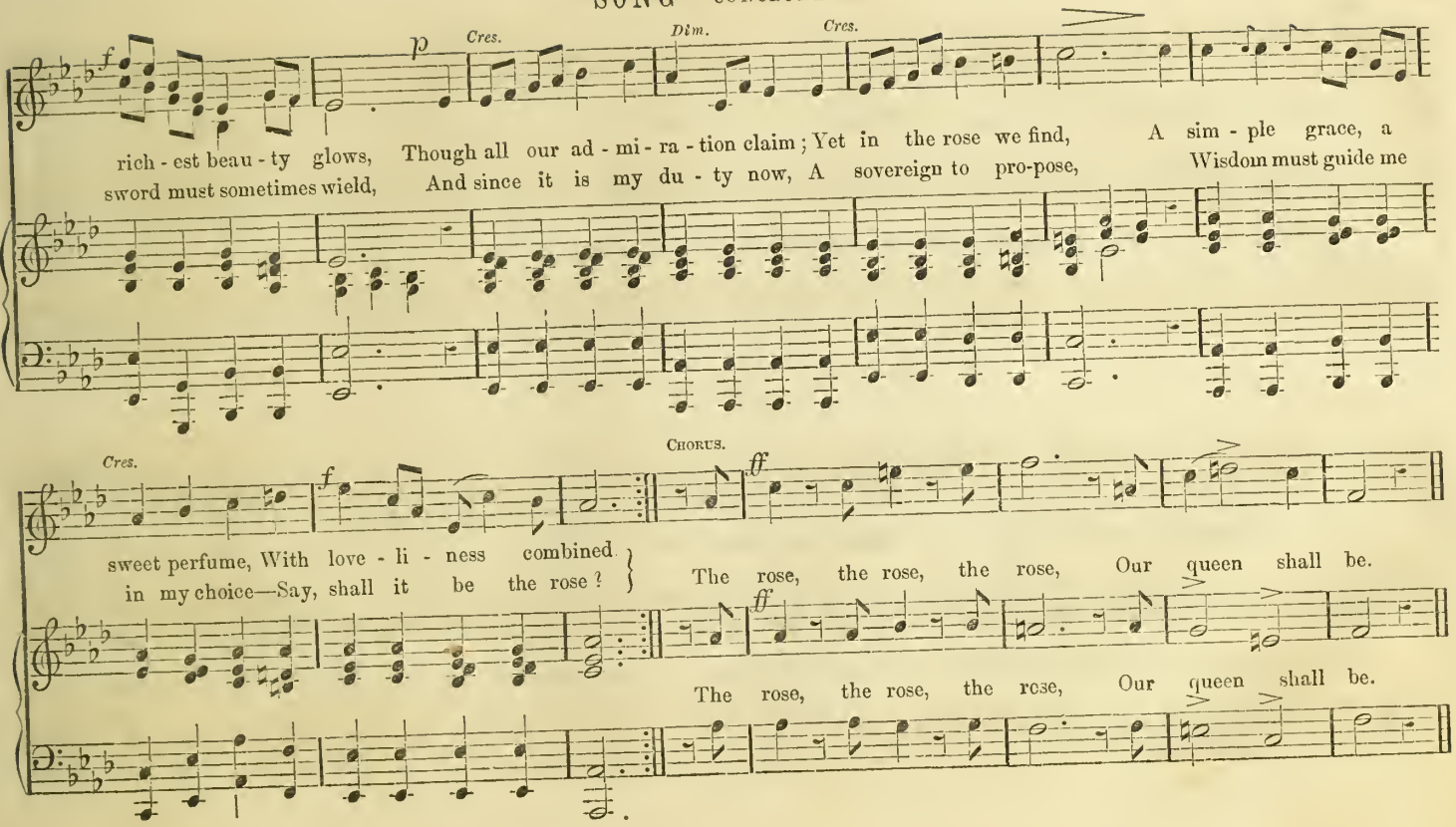
Sovereign name, Humbly we ap - peal to thee, Tell us who our queen shall be?

No. 26.—SONG. (Recluse.)

Moderato.

mf *Cres.*

1. 'Tis hard to choose where Na - ture's hand A - like her gifts be - stows, Here eve - ry flower, on which I gaze, With
2. 'Tis true that with this gen - tle flower, A thorn is oft con - cealed; But she who wears a co - ro - net, A


f
p
Cres.
Dim.
Cres.
rich - est beau - ty glows, Though all our ad - mi - ra - tion claim; Yet in the rose we find, A sim - ple grace, a
sword must sometimes wield, And since it is my du - ty now, A sovereign to pro-pose, Wisdom must guide me
Cres.
f
sweet perfume, With love - li - ness combined
in my choice—Say, shall it be the rose?
Chorus.
ff
The rose, the rose, the rose, Our queen shall be.
ff
The rose, the rose, the rose, Our queen shall be.

No. 27.—CHORUS.

Allegro.

f *Cres.*

Pre-pare we for the fes - tive scene, We'll crown with joy our love - ly queen; From ru - ral cot and val - ley fair, The

f

Pre-pare we for the fes - tive scene, We'll crown with joy our love - ly queen; From ru - ral cot and val - ley fair, The

f

f *Cres.*

pur - est, bright-est gems we'll bear; The bells shall ring their mer - ry sound, And o'er the dis - tant hills a - round, Where

pur - est, bright-est gems we'll bear; The bells shall ring their mer - ry sound, And o'er the dis - tant hills a - round, Where

spark-ling foun-tains gen - tly play, Shall sweet-ly float our fes - tive lay, Shall sweet-ly float our fes - tive lay.

spark-ling foun-tains gen - tly play, Shall sweet-ly float our fes - tive lay, Shall sweet-ly float our fes - tive lay.

f Haste a - way! Haste a - way! Haste, haste, haste a - way! *p* Haste a - way! Haste a - way!

Haste a - way! Haste a - way! Haste, haste, haste a - way! Haste a - way! Haste a - way!

Haste, haste, Haste a - way!

p *Cres.* *f*

Haste, haste, haste a - way!

No. 28.—CHORUS OF HEATHER-BELLS.

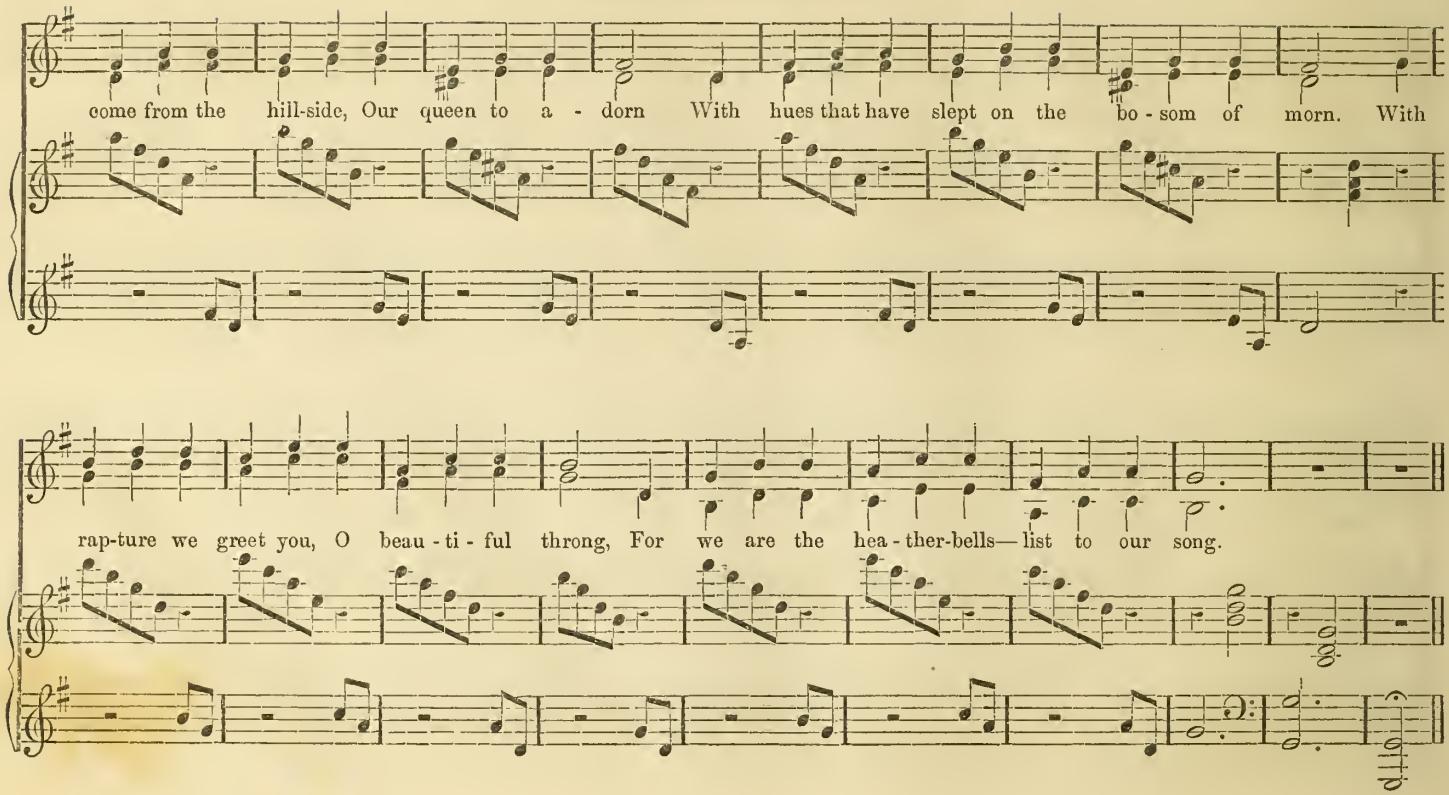
Allegretto. *p* *Cres.* *Dim.* *pp*

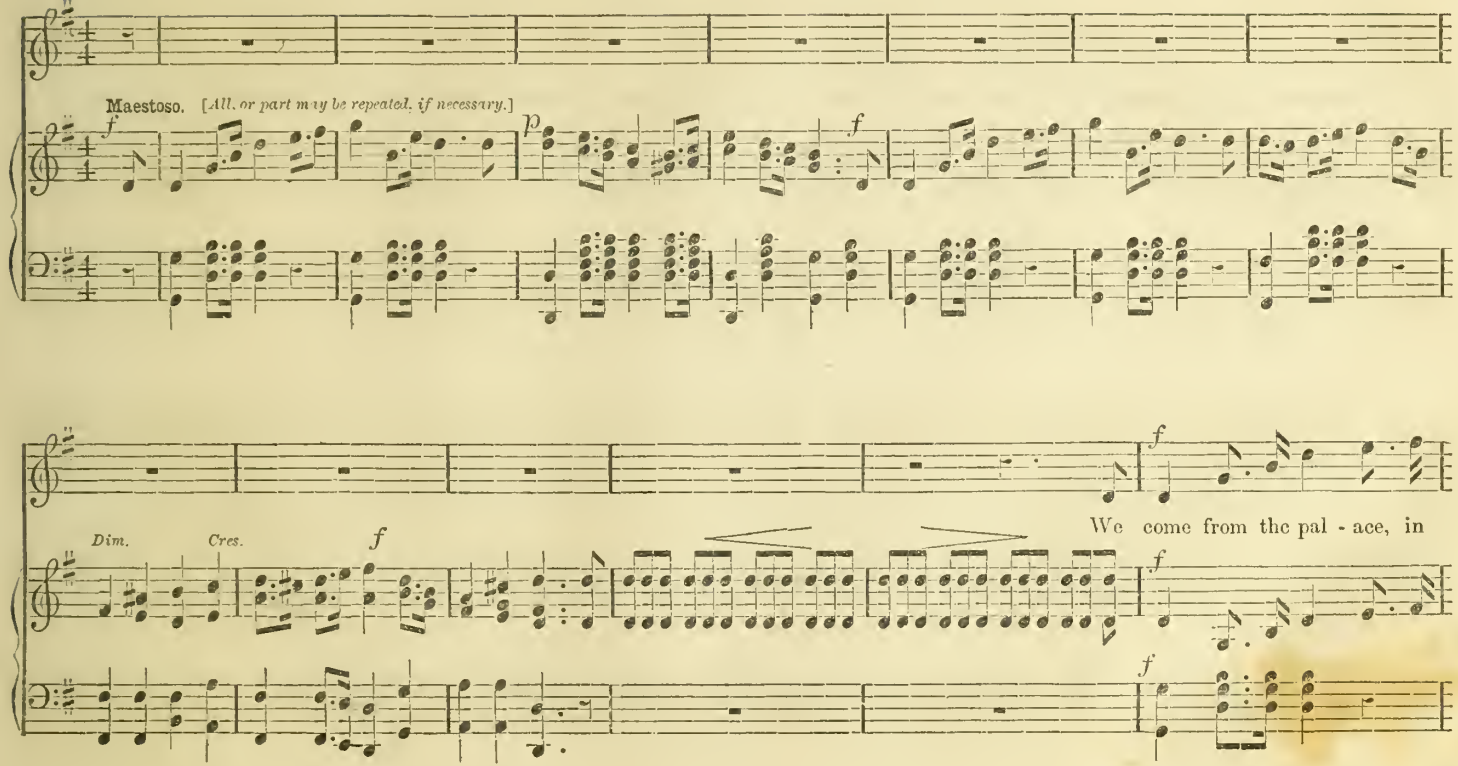
We come from the hill-side, we come from the vale, We bring the soft kiss of the bright summer gale; } When
We greet you with rap-ture, O beau - ti - ful throng, For we are the hea-ther-bells— list to our song. }

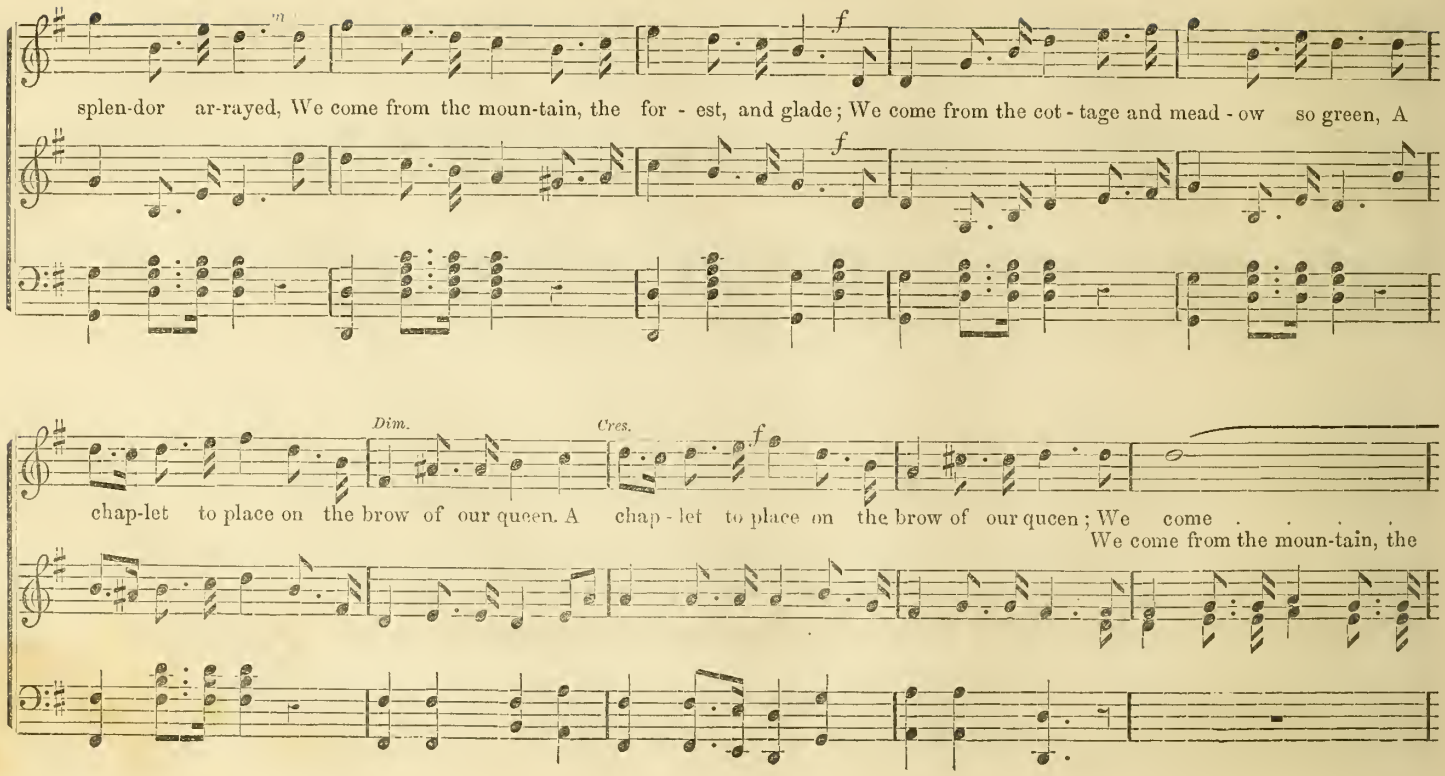
mf

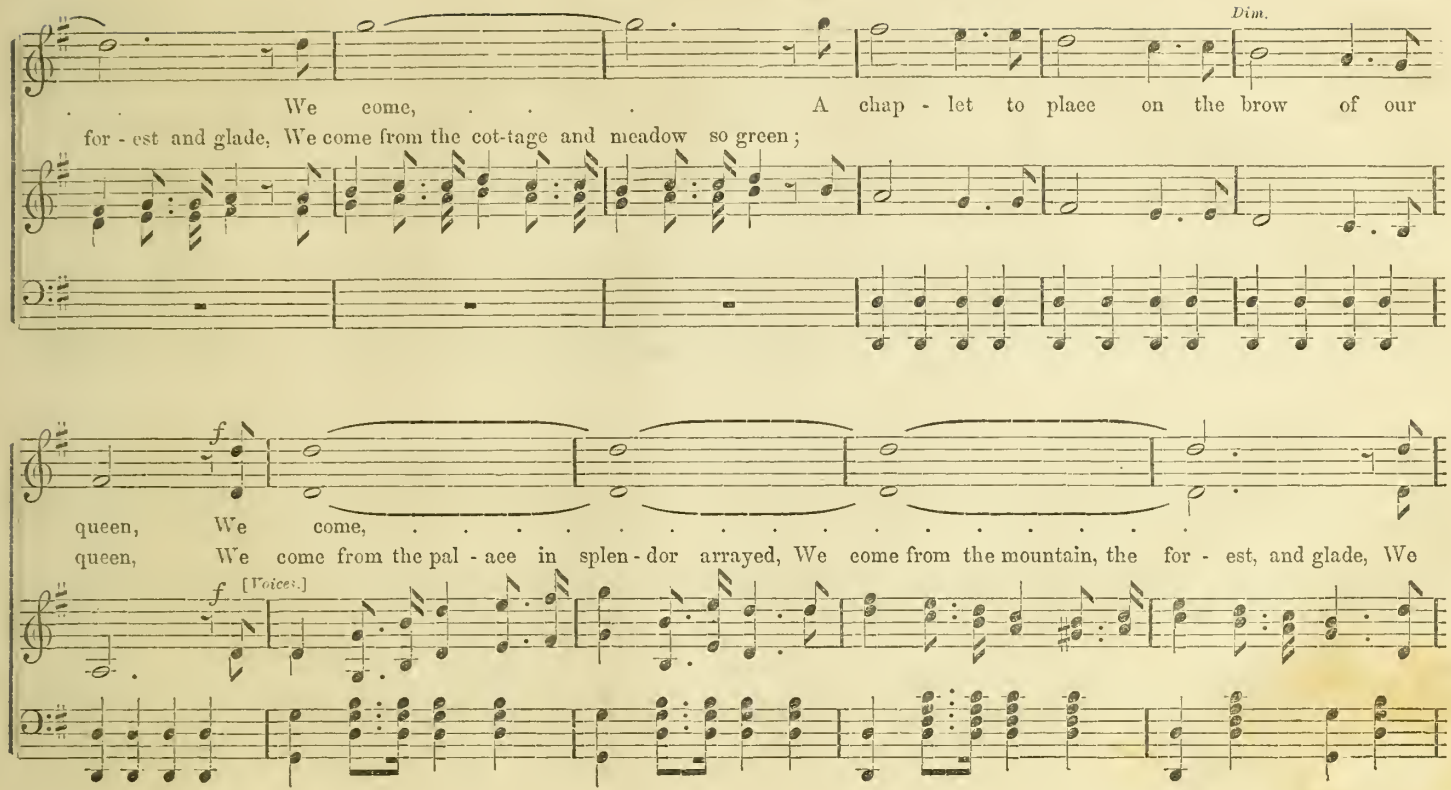
falls the pale leaf from these del - i - cate bowers, We toll the sad knell of the in - no - cent flowers; But

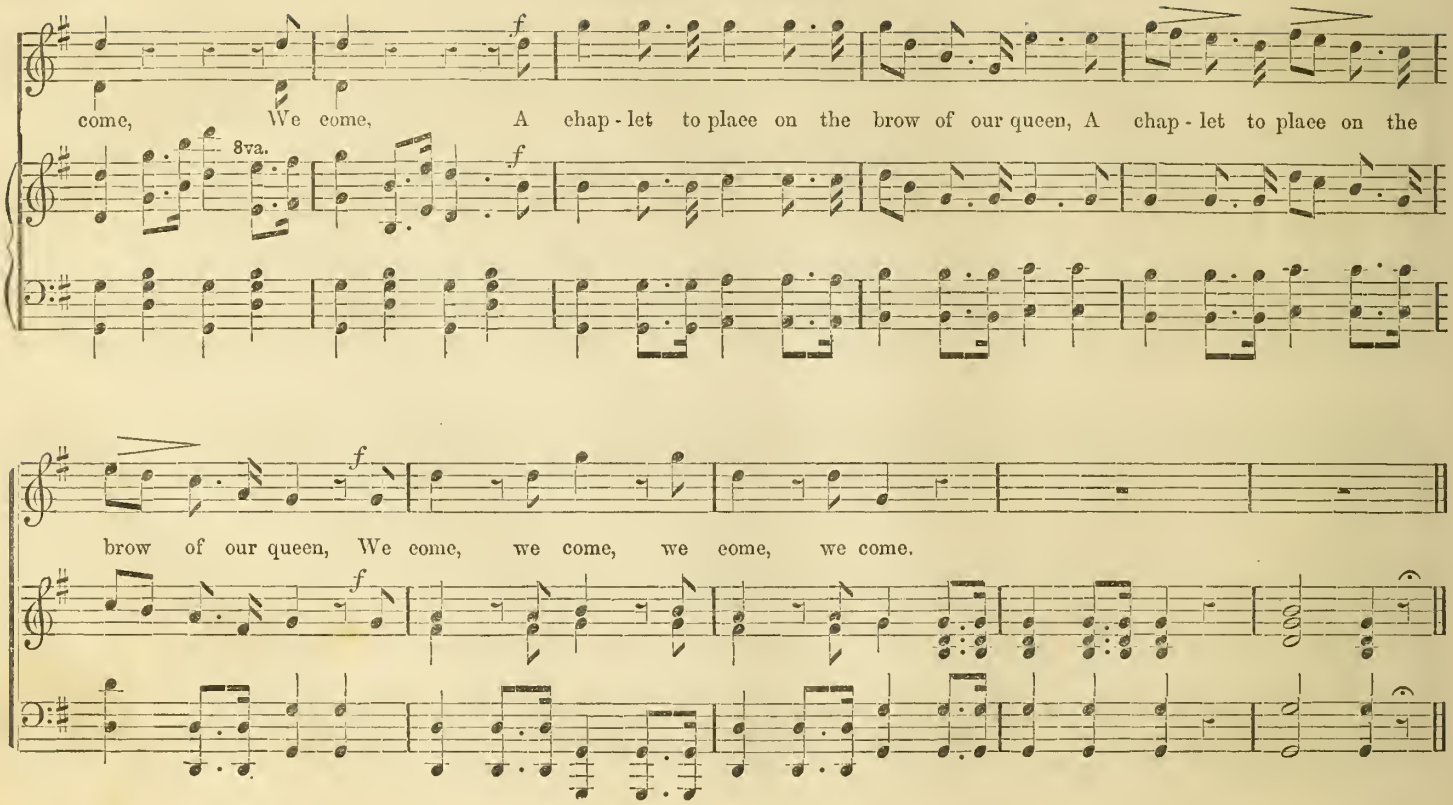
when the gay spring decks the woodland and glen, The hea-ther-bells blithe-ly are chim-ing a - gain; We


come from the hill-side, Our queen to a - dorn With hues that have slept on the bo - som of morn. With
rap-ture we greet you, O beau - ti - ful throng, For we are the hea - ther-bells—list to our song.


Maestoso. [All, or part may be repeated, if necessary.]
f
p
f
Dim.
Cres.
f
f
We come from the pal - ace, in
f
f


m
f
splen-dor ar-rayed, We come from the moun-tain, the for - est, and glade; We come from the cot - tage and mead - ow so green, A
f
Dim.
Cres.
f
chap-let to place on the brow of our queen. A chap - let to place on the brow of our queen; We come . . . .
We come from the moun-tain, the


Dim.
We come, . . . A chap - let to place on the brow of our
for - est and glade, We come from the cot-tage and meadow so green;
f
queen, We come, ...
queen, We come from the pal - ace in splen - dor arrayed, We come from the mountain, the for - est, and glade, We
f [Voices.]


f
come, We come, A chap - let to place on the brow of our queen, A chap - let to place on the
8va.
f
f
brow of our queen, We come, we come, we come, we come.
f

No. 30.—SEMI-CHORUS.

Moderato.

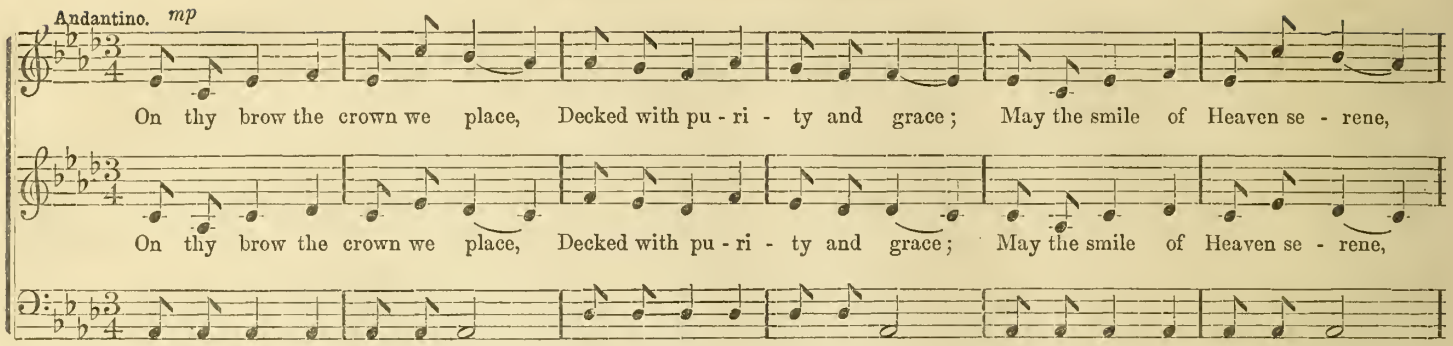
Re - ceive thy crown, O chief of flowers; Reign thou the sov - reign of these bowers, To

Re - ceive thy crown, O chief of flowers; Reign thou the sov - reign of those bowers, To

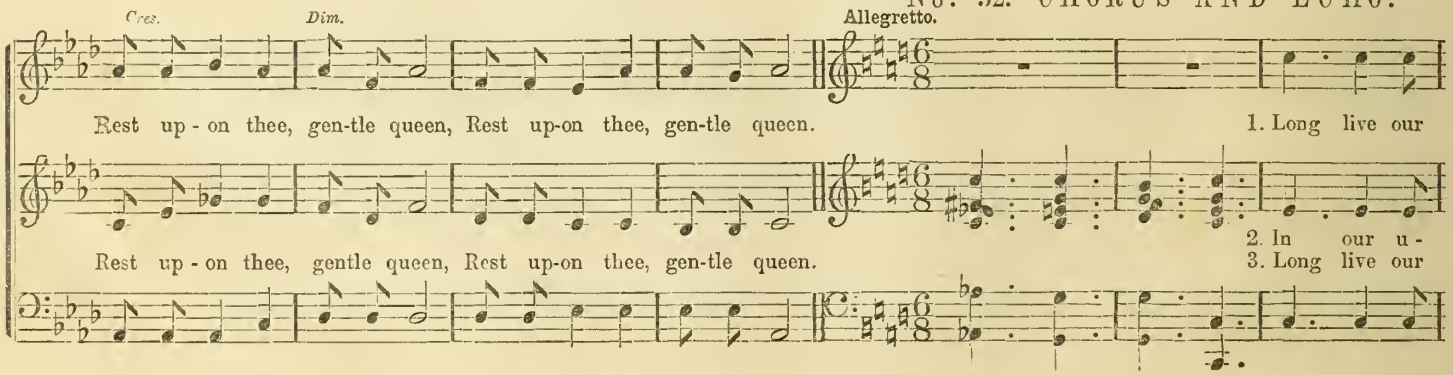
thee we now our tri - bute pay, And wil - ling own thy gen - tle sway.

thee we now our tri - bute pay, And wil - ling own thy gen - tle sway.

No. 31.—SEMI-CHORUS—(Heliotrope, Mignionette, Violet, and Lily.)



No. 32. CHORUS AND ECHO.



beau - teous queen, Bright be her reign, E - cho from rock to rock, An - swers a - gain,

ni - ted love, Change-less and free, There be thy great - est power, Hail, hail to thee!
beau - teous queen, Hon - ored and blest, Peace be a - round thee still, Joy with thee rest,

ff *Echo.* *ff* *Echo.*

Long live our queen! Long live our queen! Long live our queen! Long live our queen!

Long live our queen! Long live our queen! Long live our queen! Long live our queen!

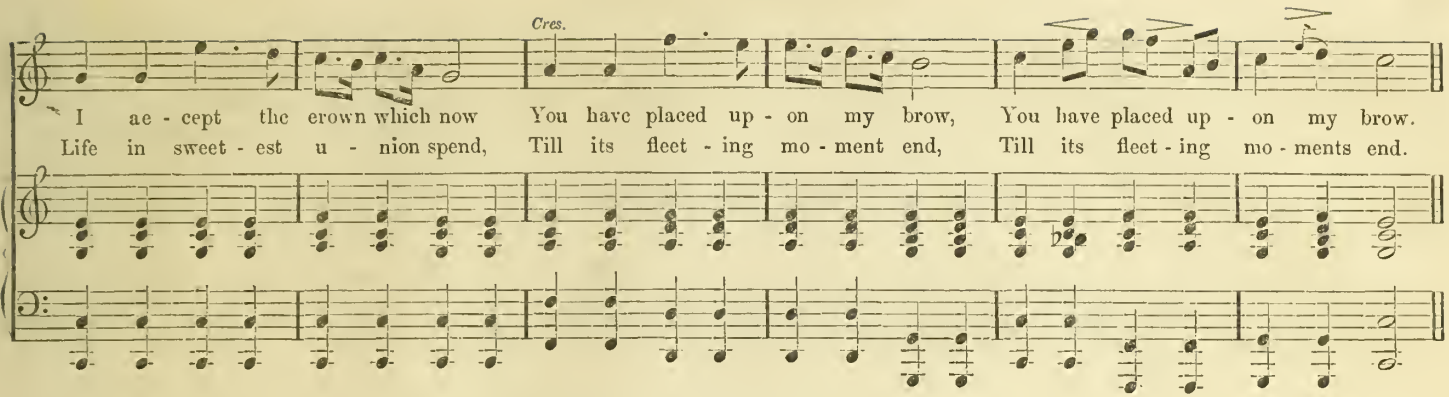
No. 33.—SONG. (Rose.)

Moderato.

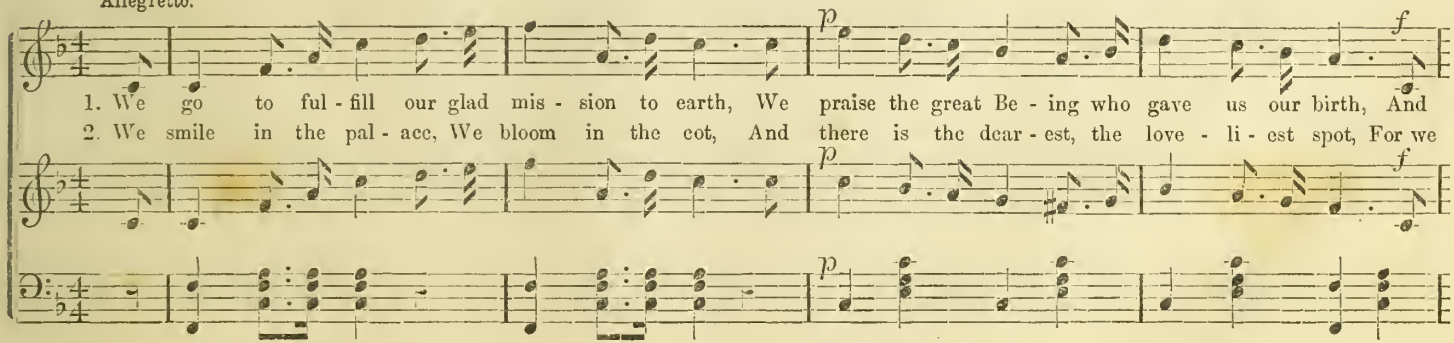
1. Filled with grat - i - tude and love, E'er to Him who reigns a - bove, For each hue that round me glows;
2. Not with pride nor feel - ing vain, Good a - lone shall be my aim; As a sa - cred trust to me,

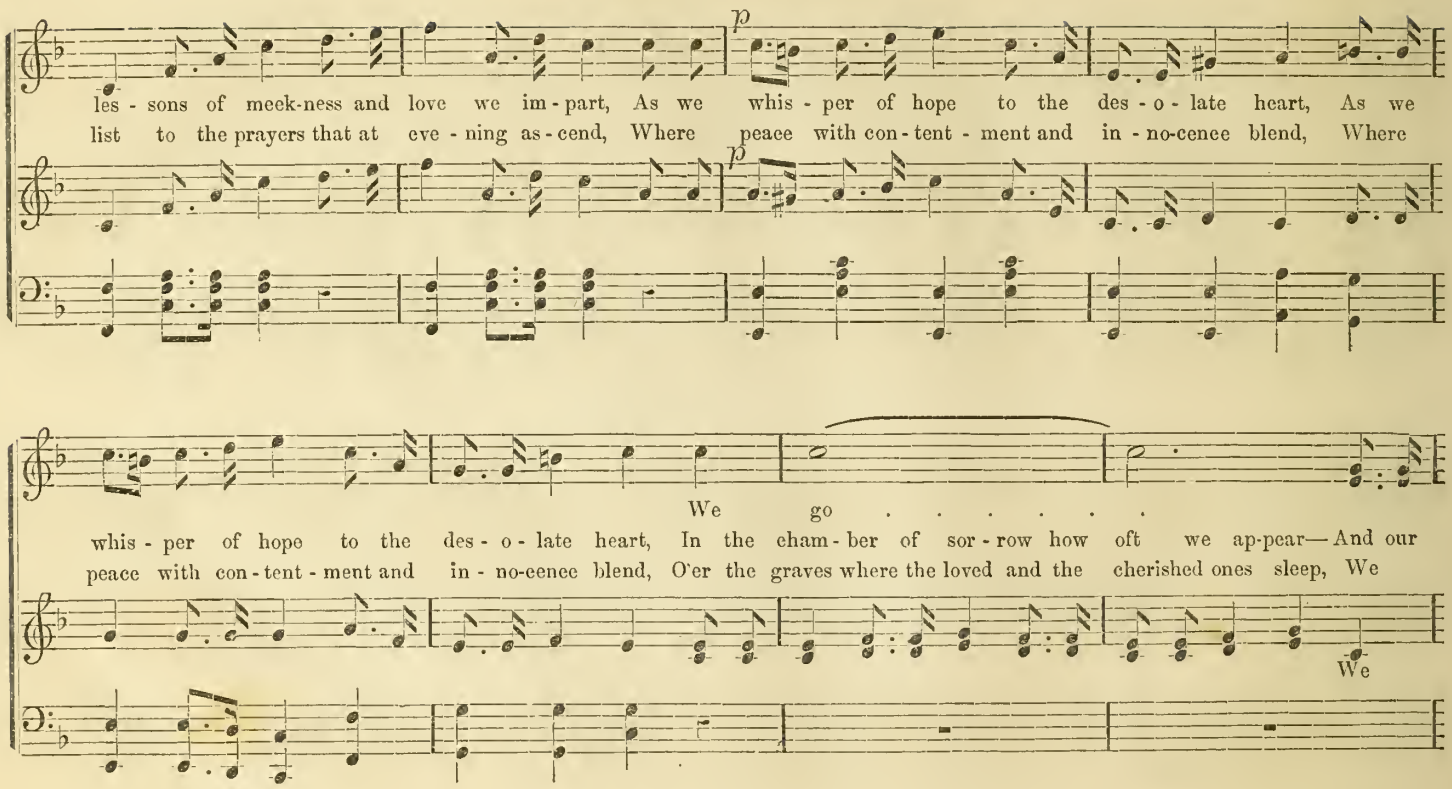
Cres. *p* *Cres.*

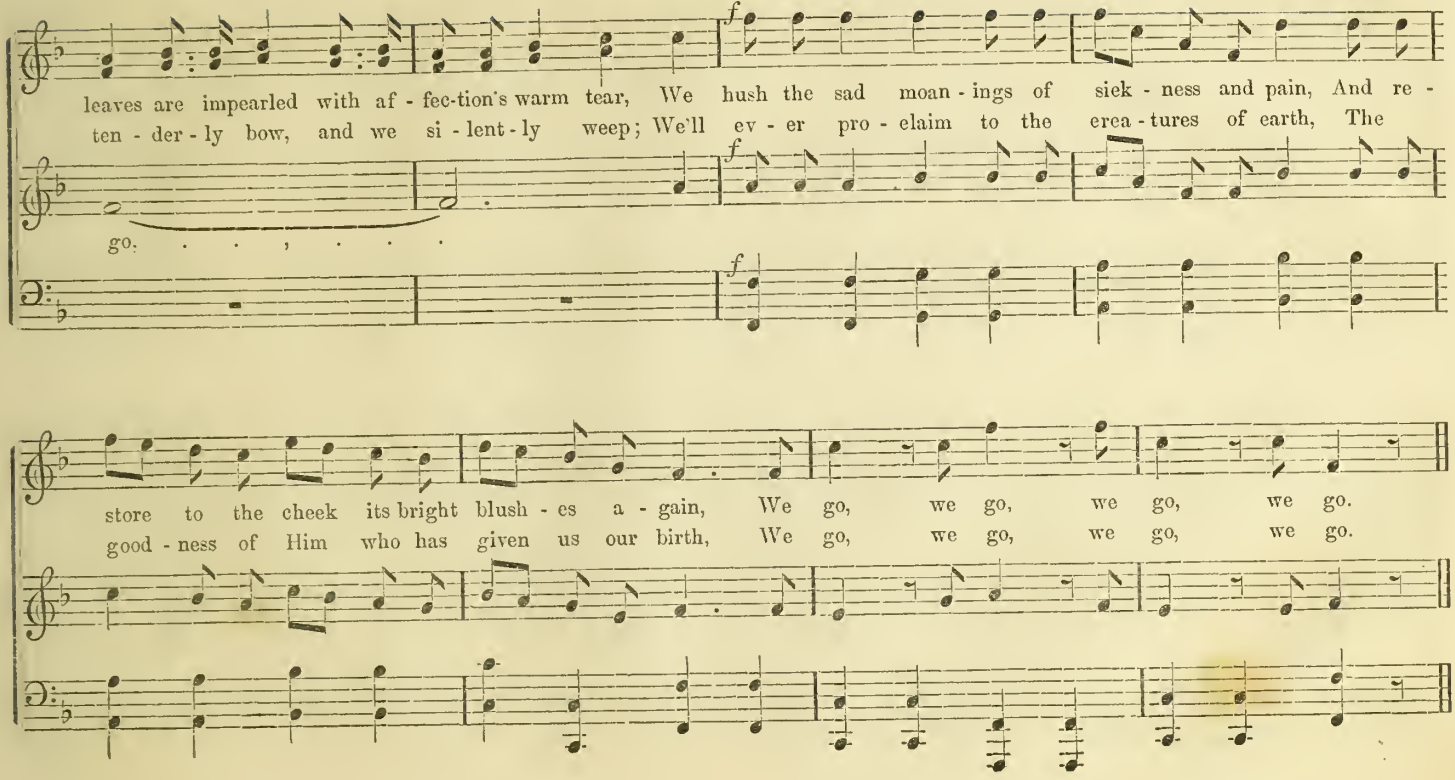
And the fra - grance He be - stows, Grate-ful to each heart and voice, That pro - claim the Rose your choice.
Shall the crown for - ev - er be, Thus in con - fi - dence sin - cere, May we each the oth - er cheer.


Cres.
I ae - cept the crown which now You have placed up - on my brow, You have placed up - on my brow.
Life in sweet - est u - nion spend, Till its fleet - ing mo - ment end, Till its fleet - ing mo - ments end.

No. 34.—CHORUS.


Allegretto.
p
f
1. We go to ful - fill our glad mis - sion to earth, We praise the great Be - ing who gave us our birth, And
2. We smile in the pal - ace, We bloom in the cot, And there is the dear - est, the love - li - est spot, For we
p
f
p


p
les - sons of meek-ness and love we im - part, As we whis - per of hope to the des - o - late heart, As we
list to the prayers that at eve - ning as - cend, Where peace with con - tent - ment and in - no-cence blend, Where
p
We go . . . . . .
whis - per of hope to the des - o - late heart, In the cham - ber of sor - row how oft we ap-pear—And our
peace with con - tent - ment and in - no-cence blend, O'er the graves where the loved and the cherished ones sleep, We
We


leaves are impearled with af - fec-tion's warm tear, We hush the sad moan - ings of siek - ness and pain, And re -
ten - der - ly bow, and we si - lent - ly weep; We'll ev - er pro - elaim to the erea - tures of earth, The
go. . . . . .
store to the cheek its bright blush - es a - gain, We go, we go, we go, we go.
good - ness of Him who has given us our birth, We go, we go, we go, we go.

No. 35.—DUET. (Rose and Recluse.)

Moderato. *mp*

I bless the Hand that kind - ly led My er - ring steps these paths to tread, And taught me from the simplest flower, To

mf *f* *ad lib.*

trust an o - ver - ru - ling Power, O sel - fish heart re - pine no more, A - wake to life and zeal once more. Now

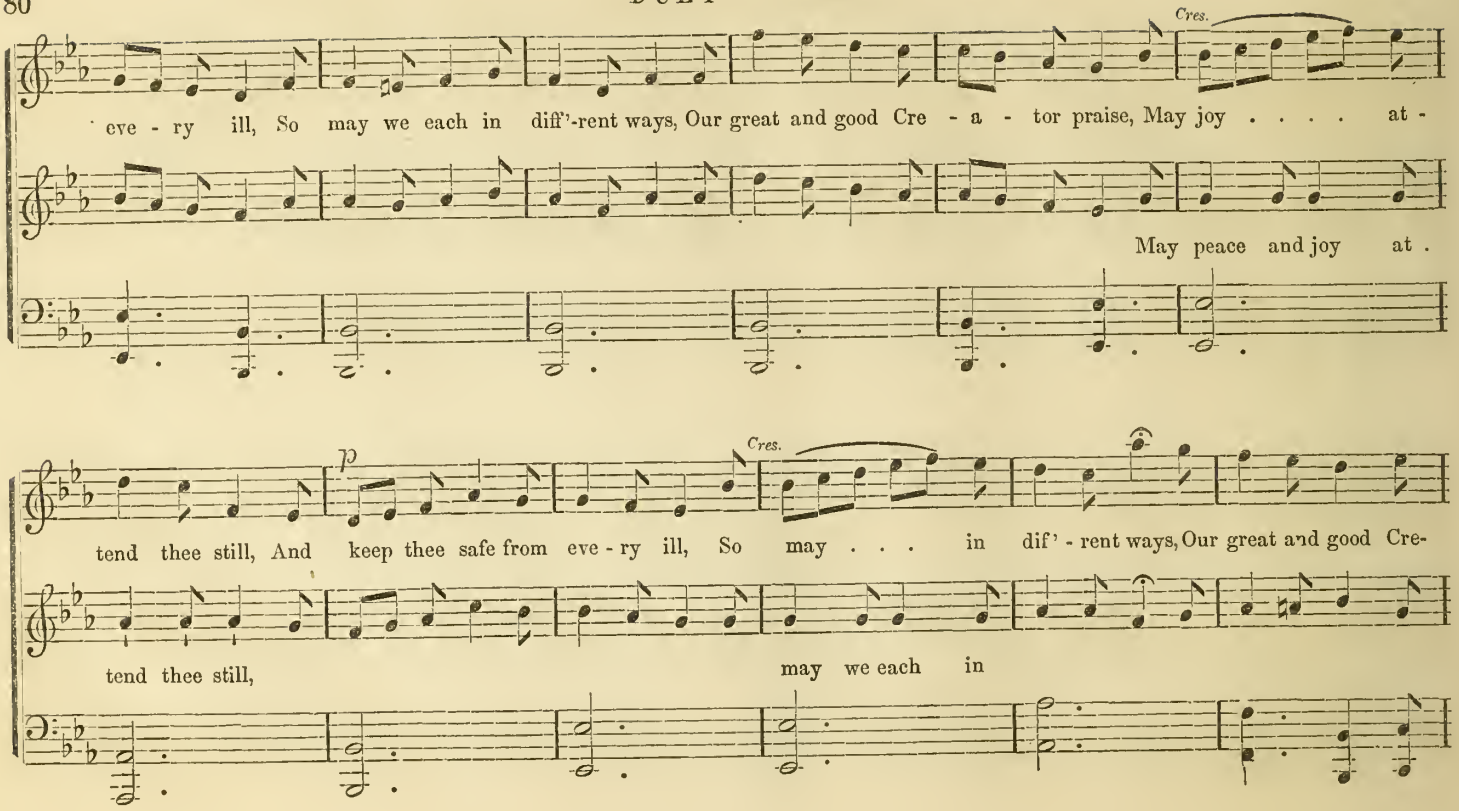
mp ROSE. **Allegretto.** *Cres.*

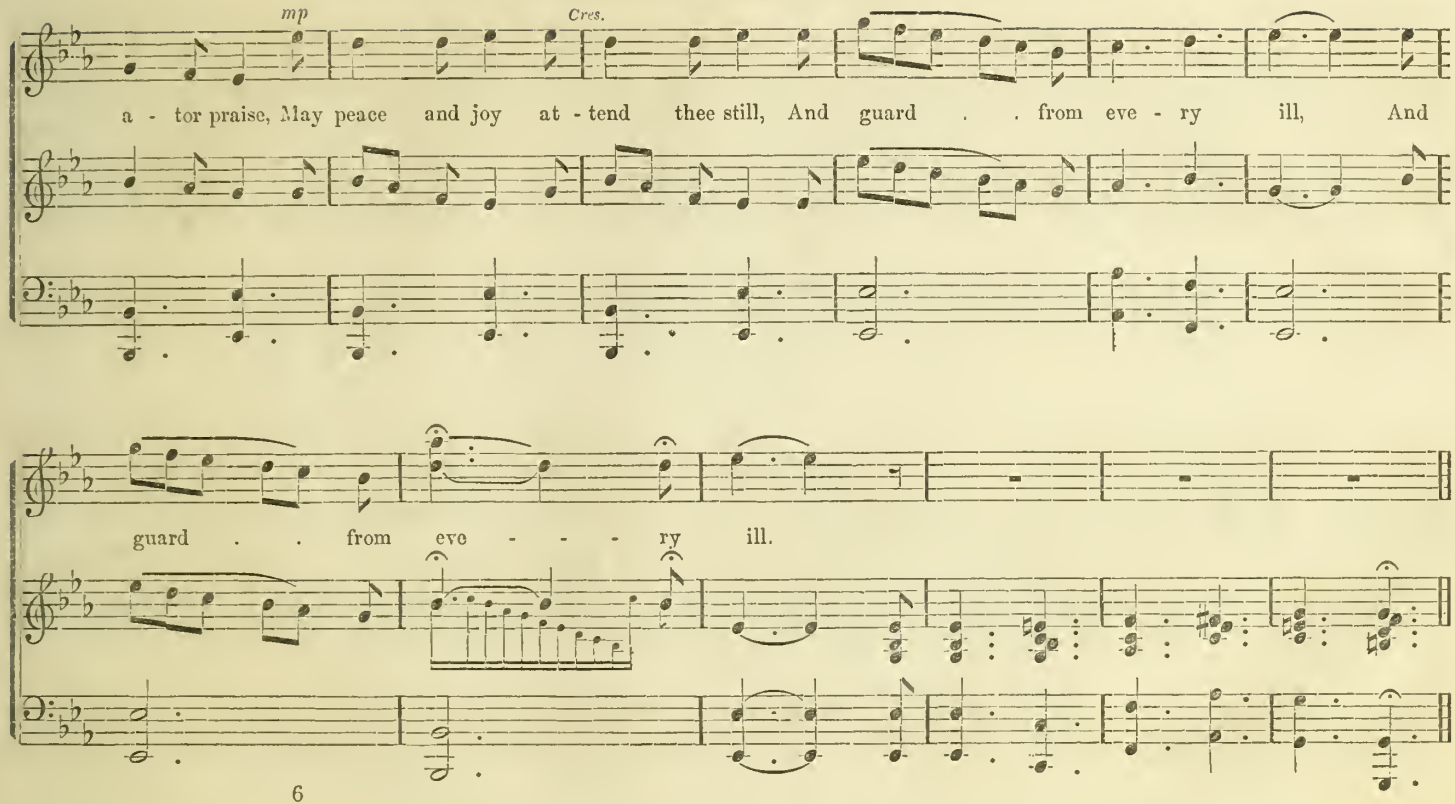
to the world I'll haste with joy, And time in use - ful - ness em - ploy. Go, go, we may not bid thee stay, 'Tis

f RECLUSE. **Andantino.** ROSE.

du - ty calls! and I o - bey. May peace and joy at - tend thee still, And keep thee safe from

RECLUSE.


Cres.
eve - ry ill, So may we each in diff'-rent ways, Our great and good Cre - a - tor praise, May joy . . . . at -
May peace and joy at .
p
Cres.
tend thee still, And keep thee safe from eve - ry ill, So may . . . in dif' - rent ways, Our great and good Cre-
tend thee still, may we each in


mp
Cres.
a - tor praise, May peace and joy at - tend thee still, And guard . . from eve - ry ill, And
guard . . from eve - - - ry ill.

No. 36.—FINALE. (Rose, Solos, Recluse, and Chorus.)

Allegretto. Solos.

Light of e - ter - nal love, Gen -tly de - scending, Pure from the throne a-bove, Mor-tals at - tend-ing, Guide Thou his wand'ring way,

Solo.

Inst.

With Thy ce - les - tial ray, Where their en - rap-tured lay, An - gels shall sing. Light of e - ter - nal love, Gen - tly de-scend-ing,

Chorus. Cres.

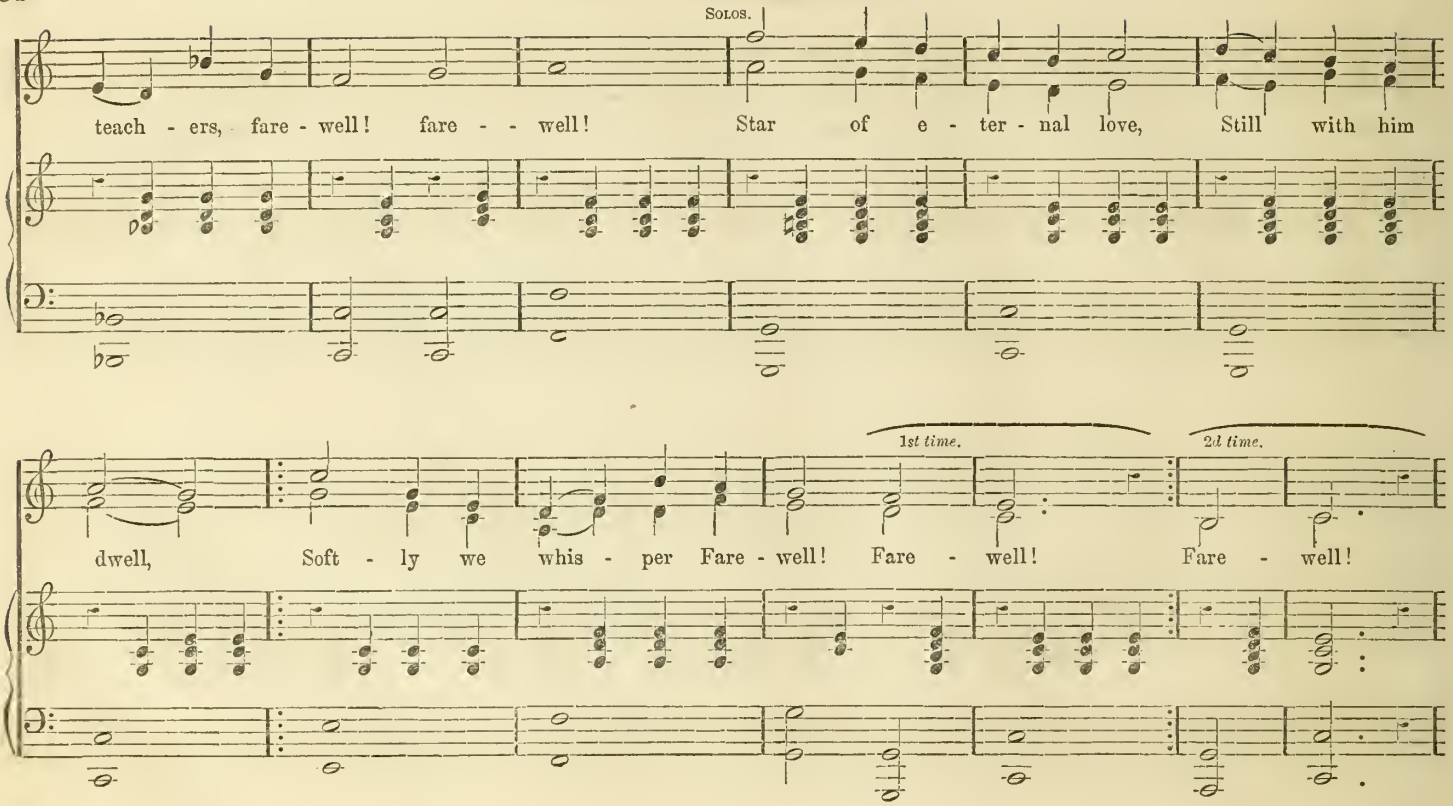
Chorus.

Dim.

Pure from the throne a - bove, Mortals at - tending, Guide Thou his wandering way With thy ce - les-tial ray, When their en - raptured lay,

RECLUSE. [*Do not change the time.*]

An - gels shall sing. Long on this hal-lowed scene, Mem' - ry shall dwell, Beau - ti - ful


Solos.
teach - ers, fare - well! fare - - well! Star of e - ter - nal love, Still with him
1st time.
2d time.
dwell, Soft - ly we whis - per Fare - well! Fare - well! Fare - well!

ROSE.

E - ter - - nal love, E - ter - - nal love, Still
Still with him dwell,

SOLO VOICES.

Star of e - ter - - nal love, Star of e -

RECLUSE.

Long on this hal-lowed scene, Mem' - ry shall dwell; Yes, still on this

CHORUS.

Light of e - ter - nal love, Gen - tly de-scend-ing, Pure from the throne a - bove, Mor-tals at - tend - ing, Guide Thou his onward way,

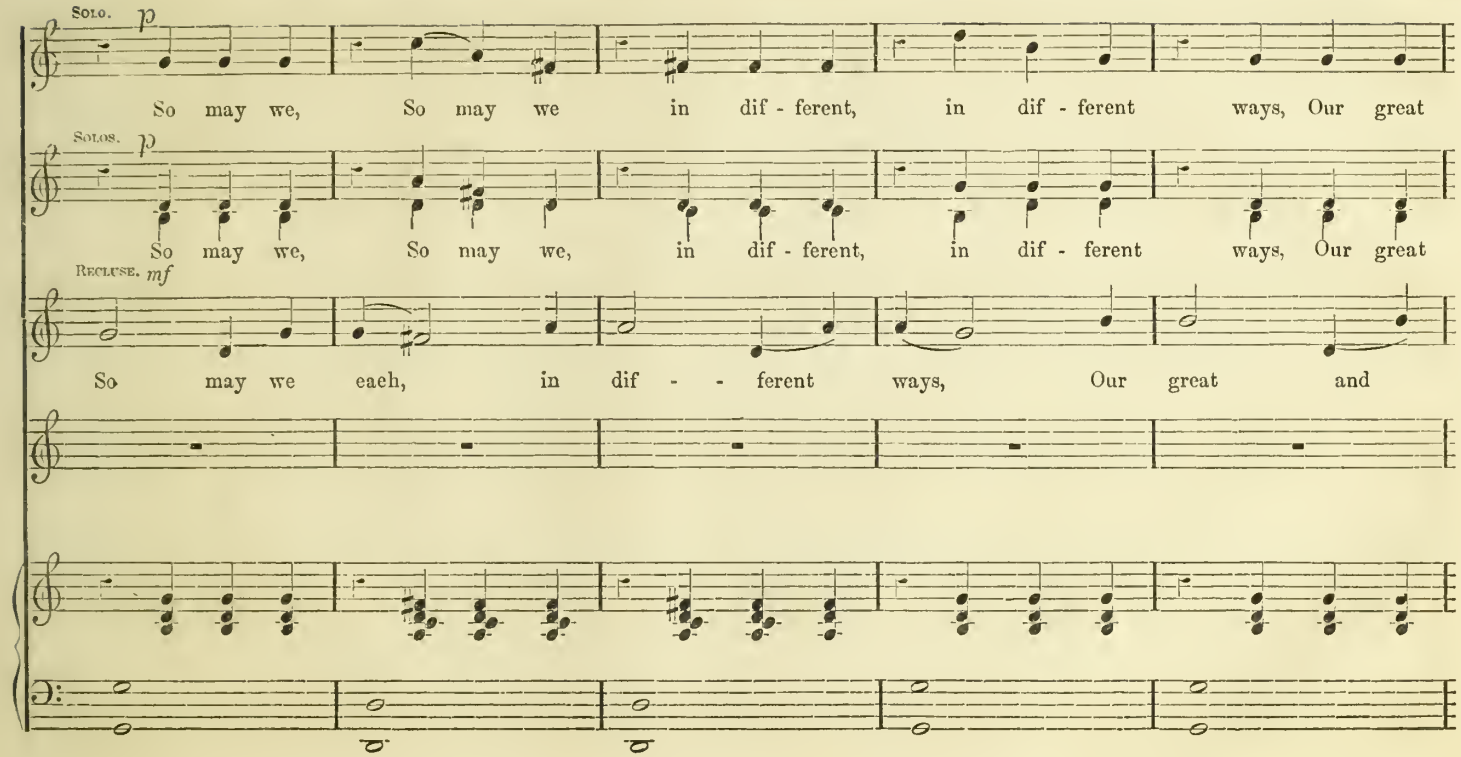
ACCOMP.

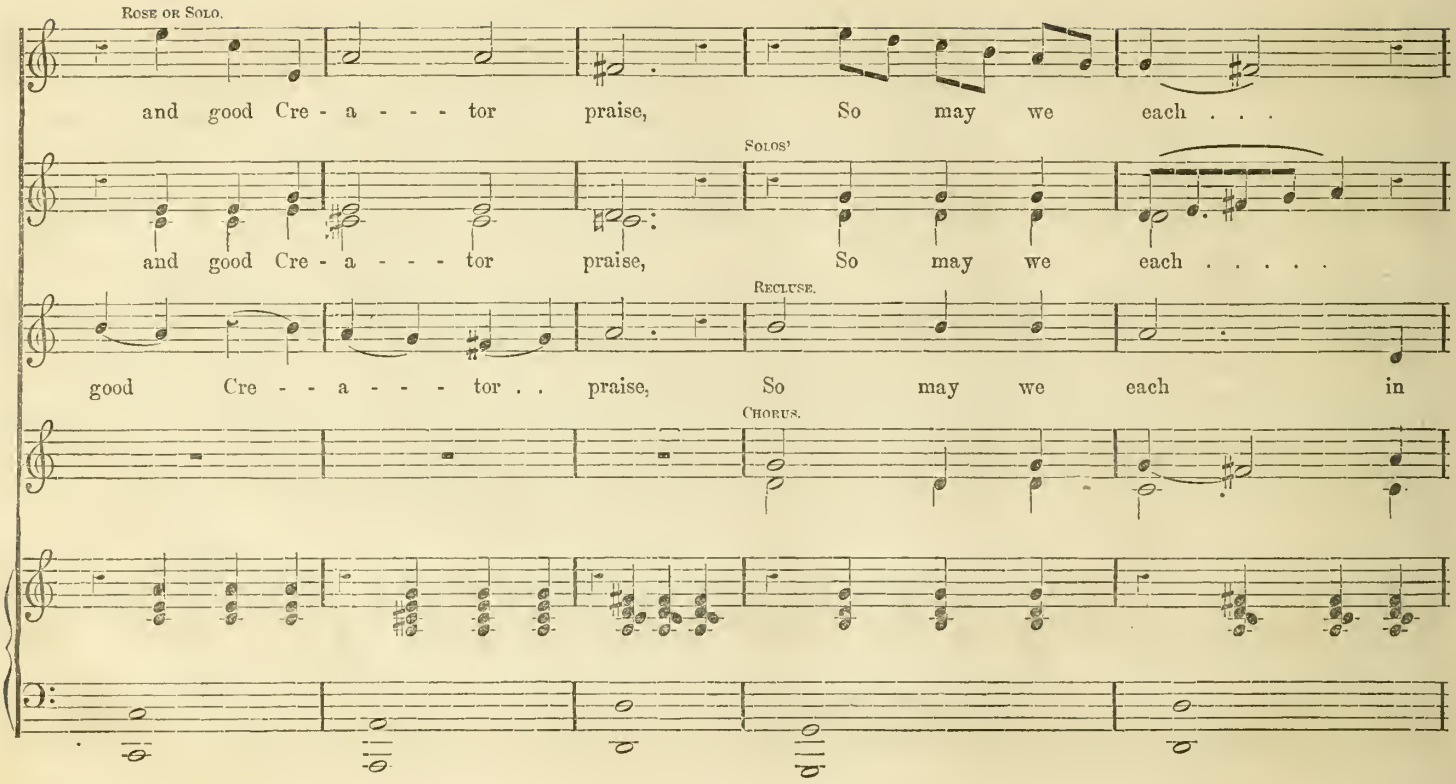
with him, Still with, . . Still with him dwell.

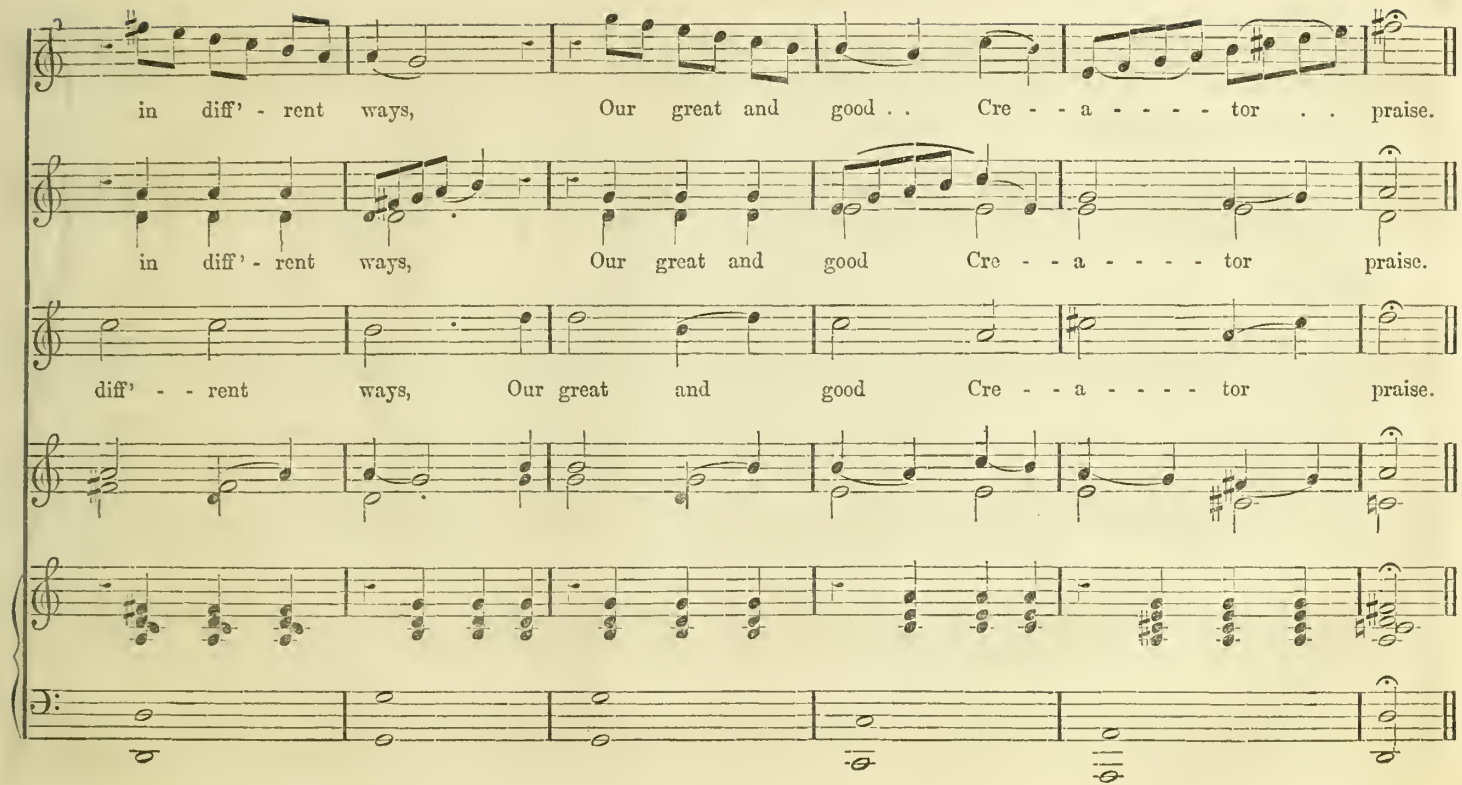
ter - nal love, Still with him dwell.

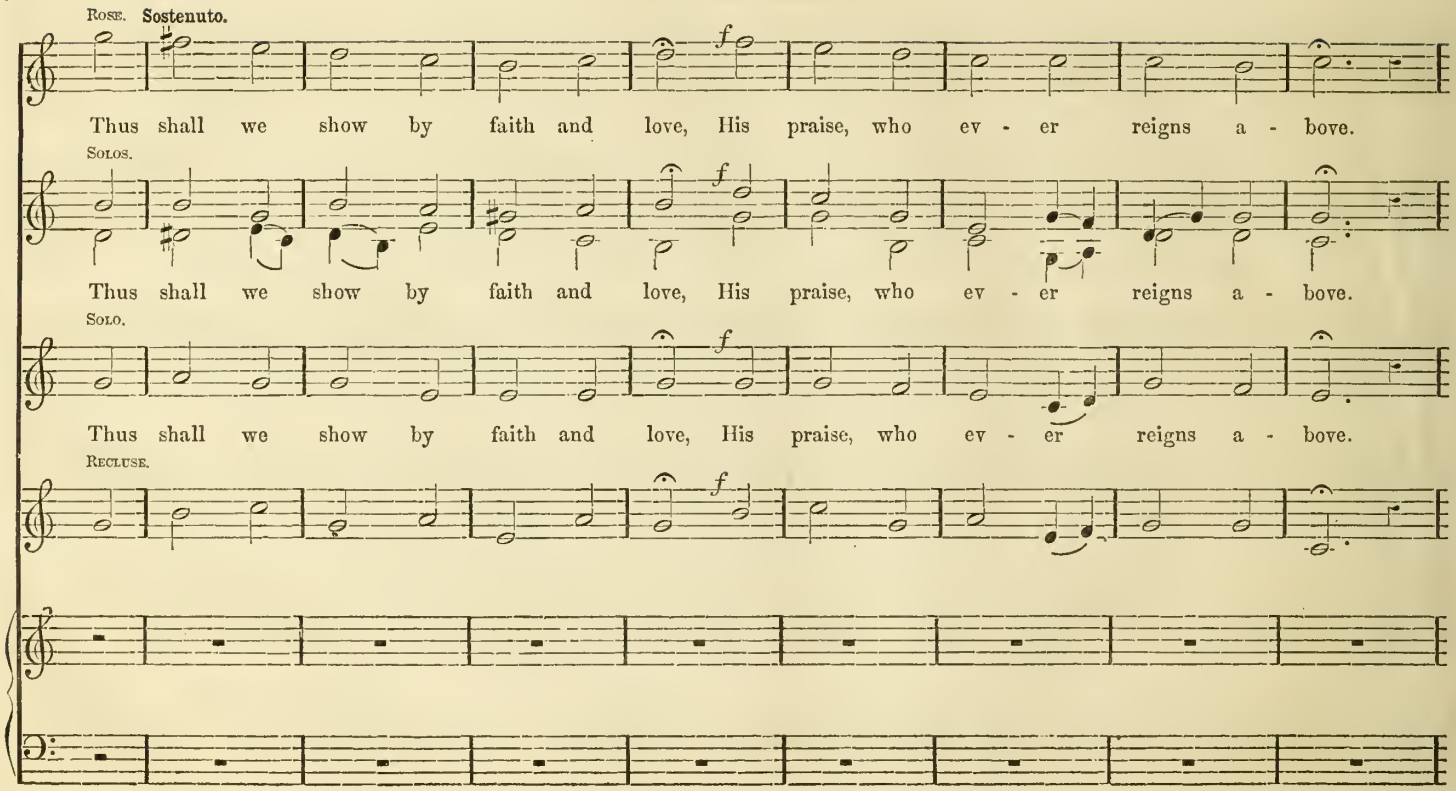
hal - lowed scene, Mem' - - ry shall dwell, shall dwell.

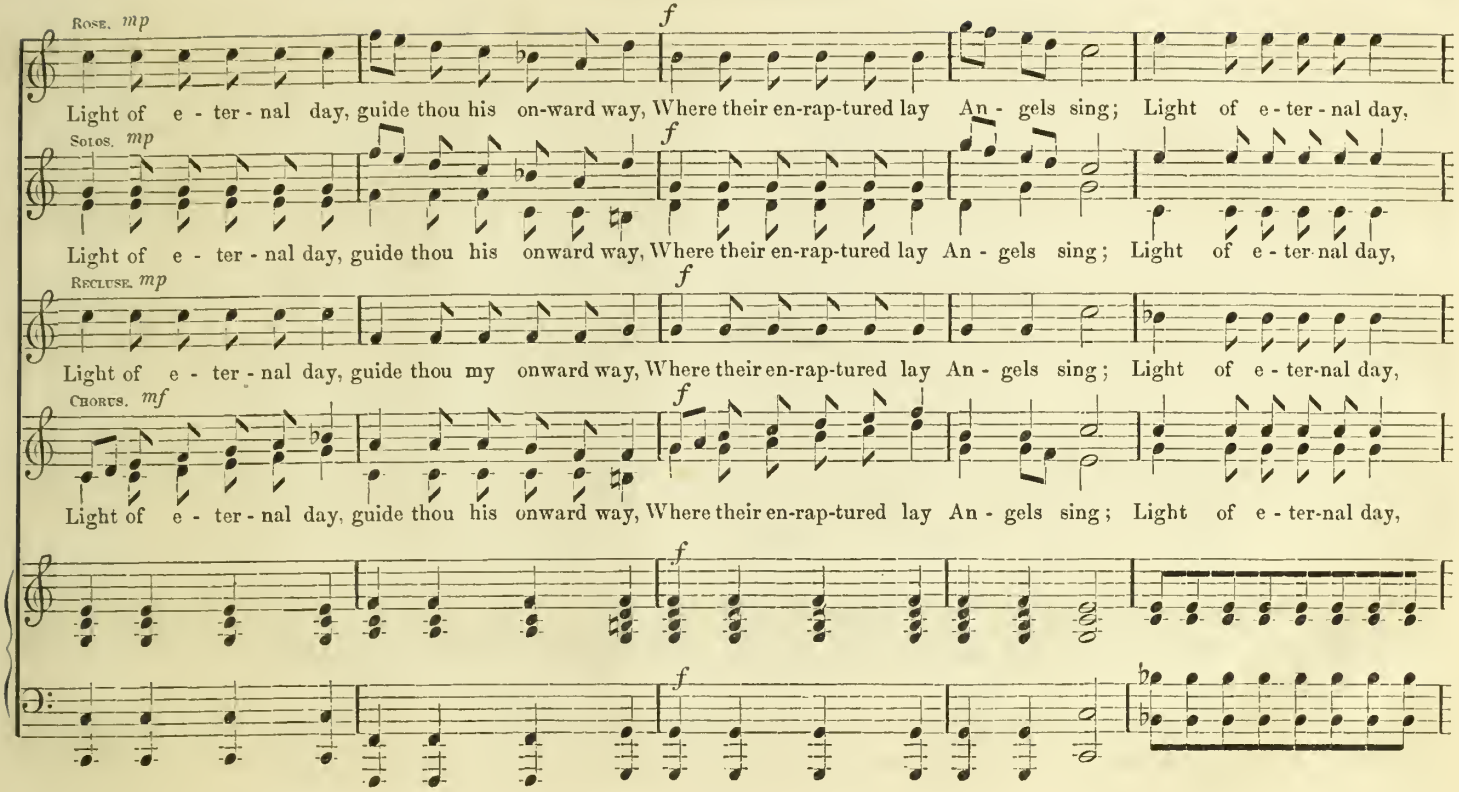
with thy ce - les - tial ray, Where their en - rap-tured lay, An - gels shall swell.

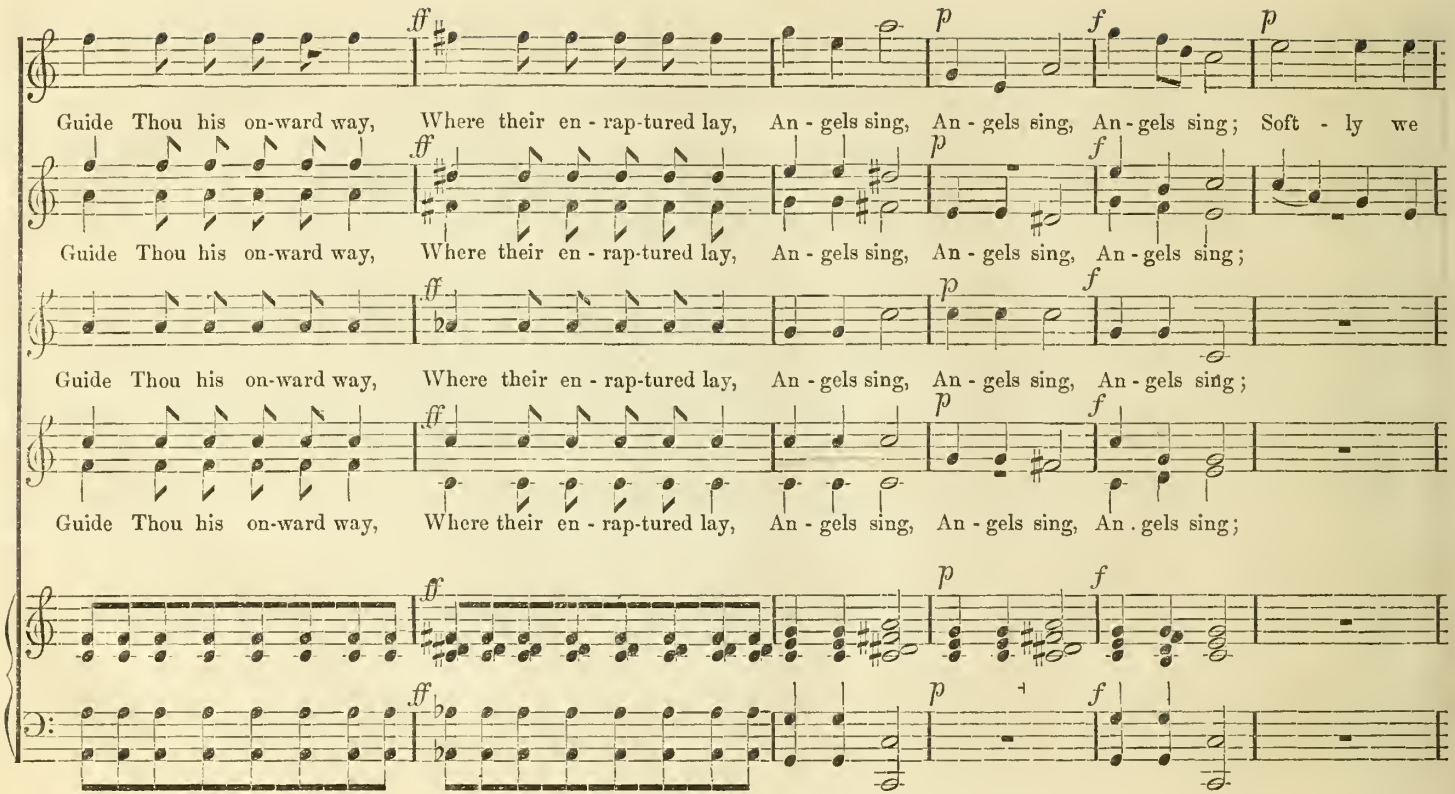

Solo. p
So may we, So may we in dif - ferent, in dif - ferent ways, Our great
Solos. p
So may we, So may we, in dif - ferent, in dif - ferent ways, Our great
Recluse. mf
So may we each, in dif - - ferent ways, Our great and

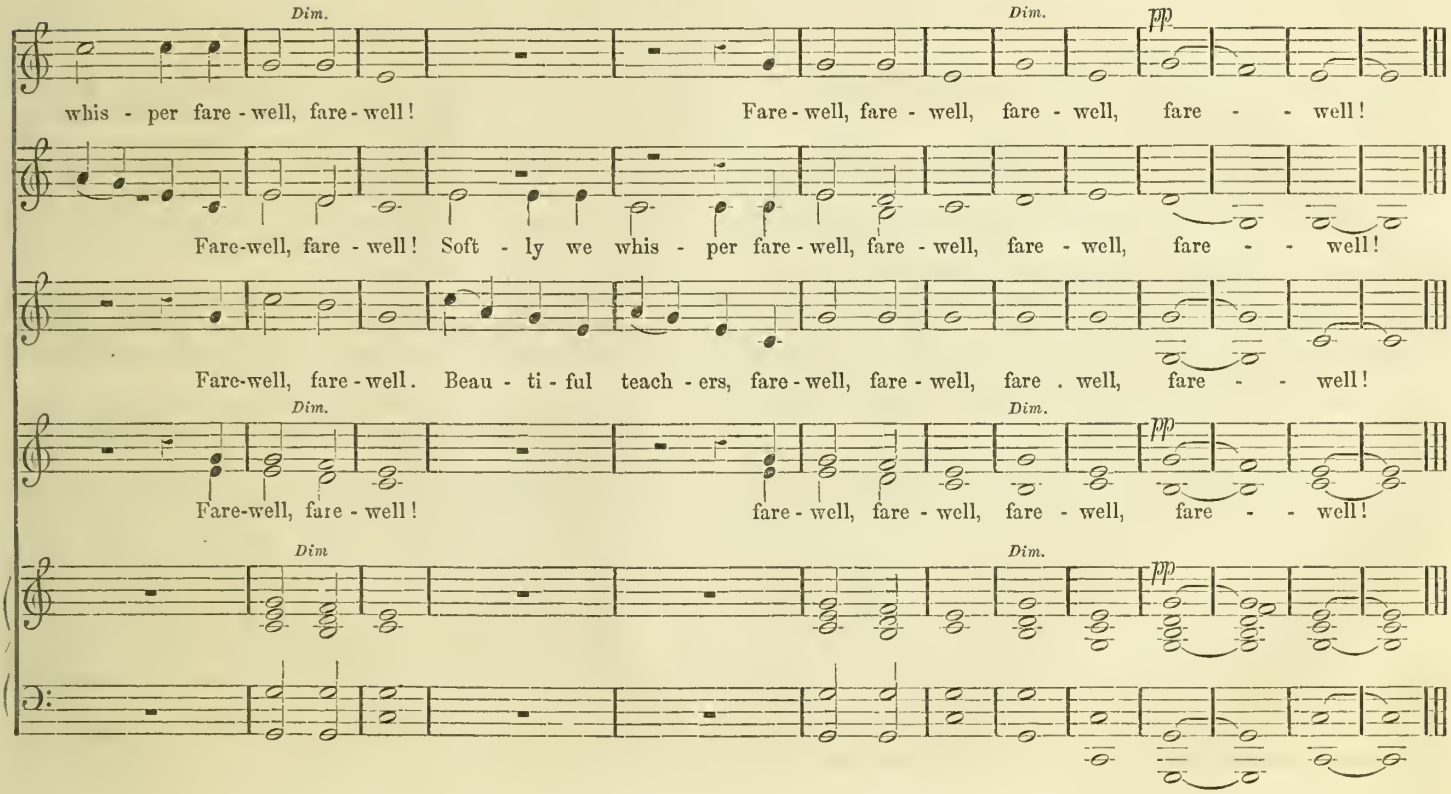

Rose or Solo.
and good Cre - a - - - tor praise, So may we each . . .
Solos'
and good Cre - a - - - tor praise, So may we each . . . . .
Recluse.
good Cre - - a - - - tor . . praise, So may we each in
Chorus.


in diff' - rent ways, Our great and good . . Cre - - a - - - - - tor . . praise.
in diff' - rent ways, Our great and good Cre - - a - - - - - tor praise.
diff' - - rent ways, Our great and good Cre - - a - - - - - tor praise.


Rose. Sostenuto.
f
Thus shall we show by faith and love, His praise, who ev - er reigns a - bove.
Solos.
f
Thus shall we show by faith and love, His praise, who ev - er reigns a - bove.
Solo.
f
Thus shall we show by faith and love, His praise, who ev - er reigns a - bove.
Recluse.
f


Rose. mp
f
Light of e - ter - nal day, guide thou his on-ward way, Where their en-rap-tured lay An - gels sing; Light of e - ter - nal day,
Solos. mp
f
Light of e - ter - nal day, guide thou his onward way, Where their en-rap-tured lay An - gels sing; Light of e - ter-nal day,
Recluse. mp
f
Light of e - ter - nal day, guide thou my onward way, Where their en-rap-tured lay An - gels sing; Light of e - ter-nal day,
Chorus. mf
f
Light of e - ter - nal day, guide thou his onward way, Where their en-rap-tured lay An - gels sing; Light of e - ter-nal day,
f
f


ff
p
f
p
Guide Thou his on-ward way, Where their en - rap-tured lay, An - gels sing, An - gels sing, An - gels sing; Soft - ly we
Guide Thou his on-ward way, Where their en - rap-tured lay, An - gels sing, An - gels sing, An - gels sing;
Guide Thou his on-ward way, Where their en - rap-tured lay, An - gels sing, An - gels sing, An - gels sing;
Guide Thou his on-ward way, Where their en - rap-tured lay, An - gels sing, An - gels sing, An . gels sing;


Dim.
Dim.
pp
whis - per fare - well, fare - well!
Fare - well, fare - well, fare - well, fare - - well!
Fare-well, fare - well! Soft - ly we whis - per fare - well, fare - well, fare - well, fare - - well!
Fare-well, fare - well. Beau - ti - ful teach - ers, fare - well, fare - well, fare . well, fare - - well!
Dim.
Dim.
pp
Fare-well, fare - well!
fare - well, fare - well, fare - well, fare - - well!
Dim
Dim.
pp

DIRECTIONS.

A PORTION of the stage, or platform, should be concealed from the audience by trees or branches of evergreen,—the plot requiring that the singers should be at times invisible.

Interest will be added to the scene by such floral decorations of the entire hall as circumstances may admit.

It is desirable that the piano should be so situated as to be seen only by the singers, leaving the open part of the stage entirely unobstructed. The singers may be decked with the flowers (natural or artificial) that they personify. Care should be taken to avoid stiffness in the arrangement of the performers, particularly in their entrance and exit. Appropriate expression and manner, especially on the part of the solo singers, should be carefully observed. A chair, suitably decorated, and raised a little from the floor, for a throne, and a crown of roses for the Queen, will complete the arrangements.

During the performance of the Introduction, the singers should take their places on the stage, timing it so as to be nearly all present when the first Chorus (No. 2) commences; and they should leave before the entrance of the Recluse.

It would be well to sing No. 4 without accompaniment, if the parts are equally balanced, and the voices are kept strictly in tune. Although the third part is written with the Base Clef, it is presumed that ladies will find no difficulty in singing it on that account. The Recitatives in this Semi-chorus should commence before the previous chord is finished; and the Semi-chorus again should begin before the close of the last note of the Recitatives. Let the entrance, at No. 8, be in a sprightly manner, in accordance with the subject and music. It would be well if the Heliotrope and Mignionette were taken by smaller pupils.

During the performance of No. 18, the singers should retire. If convenient, the room may be a little darkened. The first part of No. 19 will be better without accompaniment, if the voices can be kept in tune. In the Duet, No. 20, one or both of the performers should be invisible to the audience. This piece may be omitted, if not convenient to perform it.

In No. 21, a pleasant effect will be produced by calling to each other from different parts of the stage, and not appearing at the commencement of the chorus. The room should here be light.

No. 23 may be made one of the most effective pieces of the cantata, if the singer enters rightly into its spirit. It will be seen that the Hollyhock commences while the chorus are singing. No. 25 should be without accompaniment.

The singers should retire during the performance of No. 27 and No. 28. The chorus of Heather-bells, should be by the younger pupils, if the voices can be relied upon.

At the commencement of the Coronation march, No. 29, the singers should march in, and may perform such evolutions during its performance, as the taste of the teacher or leader may suggest. At the close of No. 31, the crown is placed upon the head of the Queen elect, and she rises to her throne.

In No. 32, the three voices taking the echo, should be in an adjoining room. The Queen rises in her throne and sings No. 33. After No. 35, the Recluse and other voices, stand near the throne, for the performance of the last chorus.

Should any of the pieces be found too short, they may generally be repeated

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